BING

APRIL 1990

NO. 94

THE INTERNATIONAL CROSBY CIRCLE

Membership renewals fall due on 1 January on each year, and should be sent, together with remittance to Michael Crampton at the address shown above. Subscription rates effective 1 January 1990 are:

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All articles for inclusion in the magazine should be sent to Ken Crossland.
Readers' letters and material for inclusion in Trading Post should be sent to Malcolm Macfarlane.
Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

Cover photograph courtesy of Tony Carpenter.

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THE INTERNATIONAL CROSBY CIRCLE

Founded 1950

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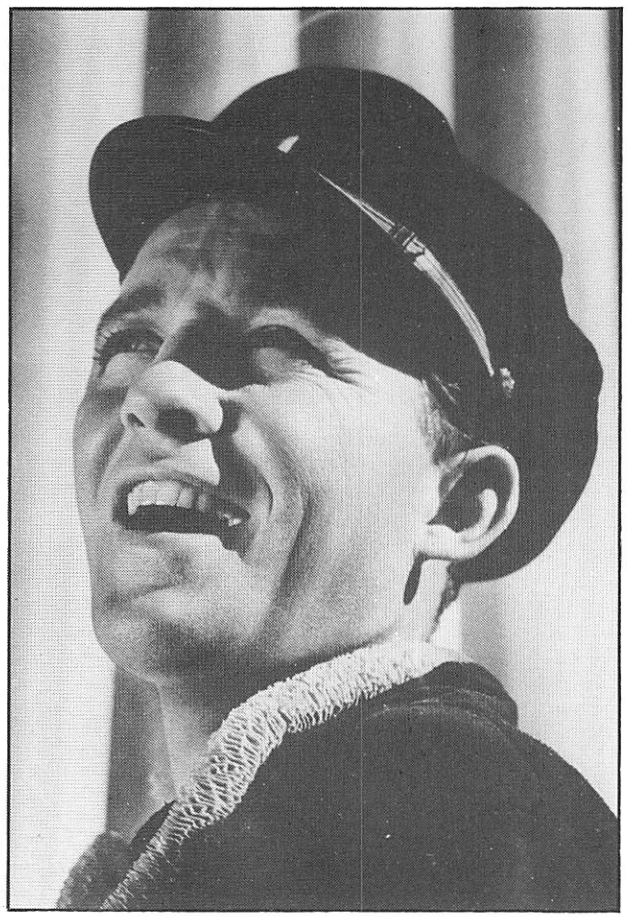
EDITORIAL

I ought to begin this Editorial by thanking those of you who have taken the trouble to write with kind words of encouragement on the new style BING. All members of the Management Committee appreciate the sentiments expressed by so many letters. BING 93 of course suffered the worst possible of starts with the news of Reg Bristo's death on 2 December coming literally as the magazine was about to be printed. We were indebted to Fred Reynolds for the production of an appropriate insert at what was literally the eleventh hour and can only regret that we were unable to pay fuller tribute to Reg in that issue. Hopefully the balance is redressed in the pages which follow with a sample of the letters we have received paying tribute and with a contribution from John Bignell, who summarises the sentiment felt by so many — the loss of a very dear friend. Our Club has much to thank Reg Bristo for and we shall all miss him.

The 1990's brings the ninth decade in which people like us have had the pleasure of listening to the recorded voice of Bing Crosby. Sadly the decade got off to a start that none of us would have wished to see. The news of Lindsay Crosby's suicide broke shortly before Christmas and the media has not been slow to once again pick up the theme of Bing's apparent deficiences — not just we are are led to believe as a father, but as a man and a human being. We understand that Bing has suffered some particularly vitriolic attacks in the American press. What can one say that hasn't been said before? Clearly Bing's relationship with his elder sons was not what he would have wished, as he revealed in the Barbara Walters interview shortly before his death. Whether the "fault" was his, theirs or someone else's will never be known. Nor indeed will anyone be able to explain the contribution — if any — to the suicide of a 51 year old man from a father who himself died 12 years previously. We regret his passing and we offer our sympathy to his immediate family; we feel sure however that when the Twentieth Century gives way to the Twenty-First, Bing will be remembered not for his relationship with his children but for his unsurpassed voice and his impact on the development of popular music during the previous century.

Amongst the many letters received were some which lamented the reduction in issues per annum from four to three. This is partly to do with cost (and as Michael points out, we have still not yet secured sufficient funds to guarantee our solvency at the end of the first three issue year). It is also however a question of time. The use of professional printing inevitably lengthens the production time for the magazine such that from start to finish, the elapsed time involved is approximately



three months. It will be apparent to you that to produce four issues would involve a process similar to the painting of the Forth Bridge. What may be possible — if funding permits — would be to explore the possibility of additional pages. This, your views on the cost implications thereof is one of the things that the enclosed questionnaire is designed to tease out views on. **Please, Please** take the time and trouble to complete it and return it to Michael. If you tell us nothing more than your postcode, the exercise will have been worthwhile.

I'm happy to say that, as with BING 93, the editor's main problem has been how to fit it all in. We have an enthralling letter from Leslie Gaylor, fresh from spreading his enthusiasm throughout the USA; some more of Lionel Pairpoint's illuminating research about Bing on radio; an insight into Bing the golfer with some rare photographs, courtesy of Tony Carpenter and US Club Crosby President, Mark Scrimger; more of Keith Parkinson's A-Z; news of Bing topping the polls in Cambridgeshire, and more. Last but not least, I should thank Derek Parkes for his record information and Malcolm Macfarlane for the various snippets of information you will find throughout the pages. I can hardly wait!

Ken Crossland

SECRETARY/TREASURER'S REPORT

Dear Friends

It is sad that I must begin my report for this issue by joining in the lamentation that has been expressed by you all, at the passing of our dear friend Reg. I had the privilege of attending his funeral to represent his Crosby friends the world over and this was very much appreciated by his family.

All letters without exception have conveyed a sense of great shock and equally you felt that you had lost a friend even though you had never met Reg. I join with you in expressing your condolances to Gwyn and I felt with you when you said that it was a great pity that Reg did not live to see issue 93 of his beloved 'BING'. Reg worked like a trojan on our behalf and we will always be in his debt. MAY HE REST IN PEACE.

Members have responded magnificently to my appeals and set out below is the interim account. You will observe that we have collected the wonderful sum of £150 for Reg and a cheque for this amount has been sent to Mrs. Bristo with our sincere appreciation. Subscription income has improved dramatically but we are not out of the wood yet. There are still 90 members who have not paid their dues and it is this income which is vital if we are to balance the books in 1990. Can I make an earnest appeal to those of you who have not yet paid your subscription to send it along without delay. May I thank the great majority of members for their benificent response and in particular those of you who sent extra generous donations. Without this extra support it is doubtful if the ICC could have survived in its present form.

With very minor exceptions the new style 'BING' has been acclaimed and we hope that its content will continue to merit your approval. Members have made several suggestions about how we can continue to improve our service to them and some of these ideas will be implemented over the coming months. You have suggested for example that a membership file would be a worthy idea to pursue, that a tape service is needed, that we should seek advertisers, that a CD listing would be appreciated and that it remains important that we list LP and cassette releases whenever they occur. These ideas and many more are being considered. To help your management team get a feel for the type of journal and service you would like us to provide we have included a questionnaire with this issue, which we hope you will complete and return to me for analysis. Do let us know your views and by doing so you will help shape future ICC policy.

One of my pleasant duties in acting as your secretary, is extending the hand of friendship to our friends in other Crosby clubs around the world and accordingly I have mailed copies of 'Bing' to the officers of Club Crosby, The Victorian Bing Crosby Society, Bingthings Society and the Bing Crosby Historical Soceity. As our numbers diminish I feel that it is important for all Crosby friends to draw together as we strive to honour Bing's memory.

Turning to our financial position I would like to begin by quoting from the Editorial of "Crosby Post" for November 1954. Dot Hardiman, then Co-President said; "However there is one urgent problem — **CASH**. Funds are very low at the moment which is understandable considering the recent crisis. We did not expect you to send money without concrete evidence of the society's survival, but now that we are re-established we must appeal for the prompt payment of subscriptions."

Well well, little change, but I am happy to report that although we were in a similar position when we went to press with BING 93, I can now say that we are almost there as far as covering expenditure for 1990. We are £190 short as I write in February but I trust that members who have not yet paid will now cover the outstanding amount. May I express my gratitute to all members for this magnificent response.

ICC INTERIM INCOME AND EXPENDITURE ACCOUNT FEBRUARY 1990

Income	£	**Expenditure**	£
Subscriptions and donations	2480.42	**Printing of 'Bing' 93**	450.00
Collection for Mrs. Bristo	150.00	Postage of 'Bing' 93	200.00
Interest (Dec. 1989)	6.65	Gift to Mrs. Bristo	150.00
		Expenses (Editor)	7.50
		Balance at bank	1829.57
	2637.07		£2637.07

Members will quickly spot that the next 3 issues of 'Bing' will cost £1,950 provided there is no unforeseen rise in postage. This leaves a shortfall of £120 in addition to which there will be expenses to meet of about £70. Thus we need at the very least £190. This figure will hopefully be covered following members reading of the accounts. One final point that I need to stress and that is that we need to generate a small surplus to allow us to advertise and hopefully expand our membership.

Finally may I reciprocate the expressions of support and encouragement that you have extended to me, please, please send your dues if you have not done so and do include a SAE if you wish to receive a speedy reply.

Until August,
Michael Crampton.

We are delighted to extend a cordial welcome to the following new members.

From the United States:
Frank B. McAllester, Mike Ferruzza and Russ Rullman

From Norway:
Dag Vagsas

From Brazil:
Flavio Souto

British Isles
Tony Butler (Driffield), E.R. Dunkley (Peterborough), T. Girvin (Co. Tyrone), P.J. Manders (Hereford), H. Redmond (Belfast), W. Wesley (Upminster), Richard Wilderspin (Great Glen, Leicester), Roy Irvin (Belfast), John Martin (Co. Durham).

Welcome to each of you and we hope you will derive many happy hours from your memebership of the ICC.

Reg Bristo — 'An Enthusiastic Man'

BING 93 suffered an embarrassment of riches in a sense as both Fred Reynolds and John Bignell penned fond tributes to Reg Bristo on his retirement. Fred's article appeared in the last issue; John's tribute, amended to reflect the sadness of subsequent events, is printed here, and sums up the feelings of so many members at the loss of a close friend.

I am at present rereading a book by the masterly Bernard Levin entitled 'Enthusiasms' in which he opines that to be enthusiastic about anything is rapidly becoming less and less common in the age in which we live. As a man who has long believed that it is absolutely essential to be enthusiastic about both your work and your hobbies in order to get the best out of life I have found this book rivetting reading. Not that Mr. Levin and I share the same enthusiasms (with the exception of READING) as he is a devotee of Opera, art and classical writings whilst on a much humbler plane I get my enjoyment from vintage jazz, popular music from the 'twenties, 'thirties and into the 'forties, anything and everything I can continue to learn about Bing Crosby, my football Club, North Greenford United (since I joined them as a 17 year old in 1945) and last but not least, my fascinating job as a Sales Manager with a great fraternal organisation I work for.

Reg Bristo was a close friend of mine (although we have met just a couple of times) for fifteen years. When I first made contact with Reg, having been given his name and address by Brian Willey of the B.B.C., I received such an absolutely 'bursting with enthusiasm' reply (together with a complimentary copy of the March 1974 BING) that I felt at once that were were going to get on well together. Subsequently I had the same feeling when making contact for the first time with Pat Forster, Stan Austin and Bert Bishop (and certainly Leslie Gaylor) to name just a few of the friends I have made through joining The International Crosby Circle.

But it was Reg Bristo's initial enthusiasm which fired me with the desire to join his Circle — I had written to him merely to find out where I could obtain some Bing albums. Without this original impetus I would not have known any of the other friends I have made. As there is something of the amateur journalist lying buried in me I found to my joy that I could also contribute to his marvellous, new found magazine, which I did for many years before I put a brake on my own enthusiasm, fearful of being repititious. Through 'BING' I learnt that Bing's admirers did not all share the same views about his 'best period', 'worst recordings' etc. but, remarkably Reg and I shared many, many views in which we were in complete accord.

It was through the enthusiasm with which Reg also published his 'companion' magazine 'GOLDEN YEARS' that my interest in British Dance Bands of the 'thirties was revived. I have to confess that my collection of non-Bing material now equals my Bing collection of LPs and books in sheer volume. And then we shared another common enthusiasm — a mutual abiding interest in CRICKET and FOOTBALL. Dare I suggest that some of our ICC members might have been less than enchanted with Reg's diversion into items about the past and current sporting scene in relation to these two games but I found them absolutely enthralling reading. An added bonus contained within magazines devoted to Bing and the Golden Years. Of course, it helped enormously that Bing himself was such an enthusiastic sportsman — at least great credibility to the intrusion of sporting comments into Reg's Editorial pages.

Come to think of it — wasn't Bing himself an outstanding example of someone with a philosophy that to be enthusiastic about every task you chose to undertake was absolutely vital? The great thing Bing had going for him (as well as the fact that he had a God-given gift of a unique voice with perfect pitch) was his genuine love of singing — it was never a chore, it was something he just thoroughly enjoyed doing. Just as he loved golf, fishing and his avowed desire to discover at least one new word every day of his life. This last enthusiasm ensured that he became easily the most erudite and fascinating of intervees (so that Michael Parkinson confirmed that Bing was the most interesting of all those he had on his shows).

Sadly, but inevitably, Reg had to come to terms with the realisation that the sheer magnitude of the job of producing two magazines SIX times a year was becoming a load he could no longer bear. The wonder is, surely, that he was ever able to do so — and for something like twenty consecutive years. This will be the lasting testament to his enthusiasm. It will come as no surprise to the rest of us that no less than five dedicated, hard working and enthusiastic members now share the workload of producing 'BING'.

It will forever be one of life's tragedies that Reg didn't live to see BING 93, although he did have the knowledge that the torch he had carried for so long, would continue to burn. I had looked forward to his 'Discrosby' featuring in the new magazine, but sadly it wasn't to be. Reg was a true friend to so many of us. We shall all miss him.

John Bignell

Letter from Leslie

It is a mark of enthusiasm when a member sits down on Christmas Day and puts pen to paper for BING. Who? Well who else but Leslie Gaylor.

It was a great day for me on December 18 last when the Christmas issue of BING 93 arrived. Doubtless the same can be said for all other members. What a fine production job John Joyce has carried out and what quality and clarity for the presentation of the photographs. The future of BING looks good and I relish the thought that I shall continue to learn much about Bing's great career from my fellow Crosby associates.

Like everyone else, I was somewhat taken aback when I heard of the passing of Reg Bristo. As already conveyed in the last issue, Fred Reynolds aptly summed up all the great effort and work that Reg had carried out over so many years. It is so sad that he has left us. Likewise earlier in the year when the energetic Frank Murphy departed this life. Frank was a long time associate of mine as was Reg. I have many happy memories of the many years of contact I had with these two great Crosby stalwarts. They certainly kept Bing's flag flying and how appreciative he was of it.

I would like to thank all the many members who so kindly sent me their Christmas cards. Over a two week period they came thick and fast in every post resulting in the fact that I have acquired quite a few strong rubber bands from the Post Office! Now as one in the senior citizen category, I'm sure it will be understood that it would be a costly affair to send cards to everyone who sent cards to me; my thanks go out to everyone.

There was much appreciation directed at me if I may say so relating to the Pickwick "Christmas With Bing" set. I have noted the enthusiasm that many of you displayed in being able to lay your hands on this Christmas offering and the pleasure it has given you. Pickwick certainly had a good engineering job done on those old tracks. Why a later version of "Silent Night" was used to the 1942 one I requested, I have no idea — perhaps for the spoken introduction (or perhaps it was just a mistake — Ed.) Let's hope for the success of the record because I have four other fine compilations waiting for their turn with Pickwick.

Last November 8 was a great day in the lives of member Phil Clarke and myself. That was the day we boarded the 747 jumbo jet to head across the Atlantic to be the guests of enthusiastic Stateside member, Ernest Sutkowski. Seven hours 35 minutes later we arrived at Newark Airport in New Jersey to be greeted by the smiling Ernest. Ernest had invited us to stay at his house for a 12 day period and we were in "seventh heaven" for the whole of the time we were there. He had prepared a day to day schedule for us and he and his wife Jeanne treated us like royalty.

A proud moment which will stay with me forever for many years to come was when I finally got to shake the hand of Frank Smith with whom I have corresponded ever since his days as a judge at the Supreme Court of New York.

Ernest had arranged for us to visit the huge Tower Records store in New York and also the impressive Footlights Records shop with the massive stock of older and nostalgia records. As I made my not insignificant purchases I was delighted to hear that Bing was at that particular time their top selling artiste. "It fluctuates between Bing and Frank Sinatra" the man said as he wrapped the records.

We visited one or two other shops and between the three of us cleaned them right out of the "Blue Skies" compact disc.

The other momentous occasions which we enjoyed included a visit to the Marquis Theatre to see the show "Me and My Girl" and we also saw the "Christmas Spectacular" at the Radio City Music Hall. Later that evening we were taken to a restaurant owned by two friends of Ernest's. During the evening, the owners mentioned to Ernest that a prominent guest would be arriving, whom they referred to as "Mr. N". A little later in the evening, Ernest presented Phil and I to "Mr. N" — none other than the former President, Richard Nixon. "Welcome to America" he said. With some pride I showed him a photograph of myself with Bing. "Knew him well" said the President, "great entertainer throughout the world".

At a party held at Ernest's home we were treated to a duet between his son Joe Francis and Marlene ver Planck. This was "How About You", followed by a superb solo from Marlene on "A Nightingale Sang In Berkeley Square". I was subsequently able to meet Marlene's husband Billy ver Planck, formerly an arranger and trombonist in Tommy Dorsey's orchestra.

At yet another party, I was introduced to a smiling man by the name of Jules Barsotti, President and owner of European Motors Ltd in San Francisco. He revealed to me that he had sold two Mercedes cars to Bing. What made me smile was that on both occasions, before he bought the cars, Bing "carefully considered the prices". By coincidence, when I arrived back home, I received a delightful Christmas card from Ragnar Uppman of

Sweden. Complete with straw boater the card shows Ragnar sitting at the wheel of a Mercedes MB300 1953 Roadster once owned by Bing.

Just before my trip to the States, I had a phone call from Ken Barnes. He mentioned that he would like to go back to Bekin's Warehouse in California and pick up some more of the Buddy Cole radio tapes. Ken mentioned that after spending more than three days in an RCA listening booth which Basil Grillo had hired for him, he picked out 73 songs. Ken said that it was a tough task deciding which to leave out, since there were some very fine recordings included within those that went back to the warehouse. "I'd go back" said Ken "but I wouldn't want to face the aggravation I had when trying to release the 10th Anniversary Set". It seems that ownership of the tapes has been a matter of legal dispute in which Mrs. Crosby was involved and by now it is no means certain who owns the shows, nor where they are.

I was saddened to hear of the death of Lindsay Crosby which is referred to elsewhere in the magazine. It seemed so ironic that the news should break just as we were all listening to his young voice on "I'd Like To Hitch A Ride With Santa Claus" on the Pickwick album.

Finally, and at the suggestion of one member via his Christmas card, I'm setting out the text of a handwritten letter I received from Bing, on Claridges hotel notepaper, dated 21 August 1975. It reads:

"Dear Leslie;

You may be sure that I fully appreciate the many things you have done on behalf of my English image and career.

I'm sure none of it would have happened without your impetus . . . Reawakens my interest in show-business. Let's hope something develops.

Yours Bing."

Of course Bing was referring to my involvement in the Parkinson and other shows for the BBC and the record albums for United Artists. Many things have followed since then — not a bad record for a fellow who merely worked at a factory workshop bench. I was particularly pleased by the final comment on this member's Christmas card. "It's a good job Leslie" it said "that you didn't wait for the men in the white coats to turn up!"

Leslie Gaylor

Obviously I was delighted when, in October last, Ken agreed that henceforth there would be "A proper platform" for this very civilised annual tribute to the late Harry Lillis Crosby ; as seen each of the past six years in VARIETY.Going into our seventh consecutive session of fund-raising,a space in the new-look magazine was an imperative and, anyway,those good-hearted few who have always made it possible deserved a little something in the way of thanks for their magnificent and always reliable efforts.Where it could be seen .Alas,the mild chaos that came with the end of Reg's reign and the all too obvious early-days panic meant that I missed the boat.It would have been good to expose the 1989 insert while it was still a hot item AND to correct Ken's intimations of " a full page".We'd had that once, in 1987 and while it felt good - and looked terrific -the sum of money needed makes it a rare luxury.Over £2,500 in these same six years takes some believing and, as it comes from a virtual handful of people,each year it happens provides a small miracle and the best possible indicator to the kind of men and women I've been dealing with.

A WARM "THANK YOU" TO -

FRANK MURPHY,REG BRISTO,TED BERRYMAN,JOHN COOMES,GWEN HARVEY SEAMUS KELLY, ARTHUR BLOOD,LES STREET,ERIC VINCENT,KEN TWISS JOHNNY JONES,ARNOLD BAKER,PAULA SANGSTER,TREVOR WAGSTAFF,IAN ARNOTT,ERNEST SUTKOWSKI,JOE FRANCIS,CHARLES MARTIN, J. FORD GIRVAN PATTERSON,IAN B. LAWRENCE,ENA HOOLEY, SYLVIA LAWRENCE ROBERT CAUNT,DAVID NEWBOLD,GEORGE O'REILLY, BARRY SANDERCOCK JANET SNOW,EILEEN WATERS, DAVID PRATT, DES CAMPKIN, H.RIPPON CYRIL PARKER,FRANS VAN DER KOLF,LESLIE GAYLOR, ARTHUR HOLMES FRANK CHALLENGER, ALBERT HARVEY,GEOFF MUSSELLI, BOB LUNDBERG SHELDON O'CONNELL.

IT'S EASY TO

REMEMBER BING

MAY 3, 1903. OCTOBER 14, 1977

FUNDED BY WORLDWIDE CROSBYANA

John C. Marshall
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Middlesex
TW11 0QD.

YOU MAY JUST BE WONDERING WHY MINE IS THE SOLE NAME ON THIS INSERT, RE-PRINTED EXACTLY AS PUBLISHED.AS ALMOST ALL MONEY DONATED COMES FROM WITHIN THESE SHORES, THE COUNTRY OF ORIG-IN FULLY DESERVES TO BE NOTED.YOU NEVER KNOW WHEN SOMEONE IS GOING TO WISH TO CONTACT US ON THE SUBJECT.

INCLUDING LEFT-OVERS OF £40 FROM 1988,THE 1989 TRIBUTE RAISED THE MAGNIFICENT SUM OF £308 Frank's death, then Reg and the Christ - mas clincher from Lindsay Crosby all cast a long shadow over Bing in Variety.

£40 in the kitty ***and then ARTHUR BLOOD DROPPED BY WITH £81:12, as a reminder of much nicer things. A noted guerilla fighter for the tribute fund, this fine fistful of financing arose from the BING STAMPS.***ERNEST SUTKOWSKI,being as reliably generous as ever,placed an order for 1,000. ***There was an added touch to the money though- with quite a chunk of it coming from THE FRANK SINATRA SOCIETY.***A seperate set of Sinatra stamps whose proceeds went straight to me meant that Frank's folks were in there too.

For my own part, and a seperate effort, £41 is already on the BC ledger.KEN TWISS,MALCOLM MACFAR-LANE,JOHN NORRIS WOOD,ROY IRVINE GORDON HOOPER,GIRVAN PATTERSON , GWEN HARVEY and MAURICE BEARDS - MORE are the guilty parties.Gwen had a fiver from two grandchild-ren "To buy myself something for Christmas,with a Bing flavour. I decided some Variety ink would be about right".Nice one,huh?

SO, WE BEGIN A NEW DECADE OF RE-MEMBERING BING,IN VARITY, WITH A HEARTENING £161-AND CLIMBING.HOW HIGH DEPENDS,AS ALWAYS,ON YOU.

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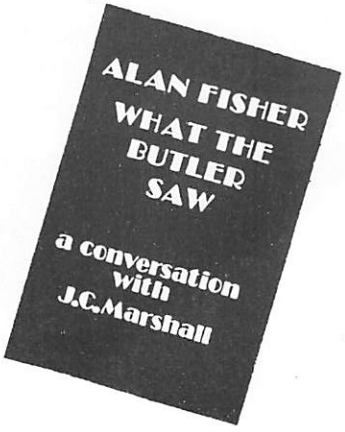


Keith Parkinson's

CELLULOID CROSBY

Continuing Keith's mammoth project, his contribution this time takes us from "Anderson" to "Aren't You Glad You're You?"

ANDERSON, RONALD. *Art Director.* Anderson worked exclusively for Paramount Pictures and always in collaboration. Up until 1950 he shared art direction credits with Hans Dreier, thereafter with Hal Pereira. His Crosby film credits are:

Paris Honeymoon (1939)
Holiday Inn (1942)
Here come the Waves (1944)
Road to Utopia (1946)
A Connecticut Yankee in King Arthur's Court (1949)
Just for You (1952)
White Christmas (1954)
The Country Girl (1954)

ANDRE, LONA (1915 -). Miss Andre (real name Laura Anderson) began her supporting player career in 1933, the year in which she made brief appearances in her two Crosby films. In "College Humor" she was Ginger and in "Too Much Harmony" a chorus girl. She progressed through to the late 'forties as a minor leading lady and then retired to be a businesswoman. She was married for four days to actor Edward Norris, which probably provided a more interesting scenario than that offered by such of her films as "Under the Pampas Moon" (1935), "Ghost Valley Riders" (1940) and "The Case of the Baby Sitter" (1947).

ANDREWS SISTERS, THE. (Laverne, Maxine and Patti). Although frequent vocal companions to Bing during the 1940's, the sisters made only one film appearance with him. That was in "Road to Rio" (1948) when they sang "You Don't Have To Know The Language" with Bing at a ship's concert. Their film career began in 1940 in "Argentine Nights" and they then made appearances in several Abbott and Costello comedies. The Poverty Row Studios claimed their services in the mid-forties for the likes of "Hows About It" (1943) and "Moonlight and Cactus". They were effective in providing the voices for two Disney cartoon features: "Make Mine Music (1946) and "Melody Time" (1948). When Laverne died in 1967, Maxine and Patti enjoyed a brief nostalgic revival with a 'borrowed' third sister.

ANGELS IN THE OUTFIELD. An M.G.M. feature released in 1951 about the Pittsburgh Pirates Baseball team. Bing is glimpsed watching a game played by the Pirates.

ANGELS OF MERCY. Both a one reel short film and its title song sung by Bing. It was released on all of America's major film circuits at the end of 1941 to draw attention to the work of the American Red Cross. Irving Berlin wrote the song.

ANN-MARGARET (1941-) Born Ann-Margaret Olsson, this actress, singer, dancer was well established as an entertainer when she played the part of Dallas in the 1966 remake of "Stagecoach". It was Bing's last major film appearance. A-M's first film was "Pocketful of Miracles (1961) and she then made three musicals: "State Fair" (1962) "Bye Bye Birdie" (1963) and "Viva Las Vegas" (1964). Her strongest role was in the 1971 "Carnal Knowledge" and that film and the 1975 musical "Tommy" both resulted in Oscar nominations. She is married to TV actor Roger Smith, who, as her personal manager, guides her career with an increasingly strong bias towards a night club act.

ANSARA, MICHAEL (1922-). Ansara's only appearance in a Crosby picture saw him eleventh billed as a 'Guard'. This probably tells us all we need to know about him. He is a swarthy character actor normally found halfway down the cast list. Although of Lebanese extraction he is often in Westerns as an American Indian. His career began in 1944 in the adventure film "Action in Arabia". Highlights since has been in "The Robe" (his best part, as Judas), "Julius Caeser", "The Greatest Story Ever Told" and "Guns of the Magnificent Seven".

ANY BONDS TODAY *(Song)*. One of the many American patriotic songs written by Irving Berlin. Bing sang this in "Blue Skies" (1946). The plot finds the Crosby character on a World War Two Bond raising tour and this song is aimed at boosting sales.

ANYTHING GOES (1936). The first of two versions filmed by Paramount and musically superior because of its strong score by Cole Porter, Leo Robin, Frederick Hollander, Richard Whiting, Eduard Heyman and Hoagy Carmichael. The latter was added to the team because Bing was impressed by the song 'Moonburn' and wanted it in the film. All the Porter songs were from his successful 'Anything Goes' stage musical to which Paramount bought the rights in the early 1930s. The film casts Bing as Billy Crocker an accidental passenger on a ship bound for England. A series of mishaps involving gangsters, mistaken identities, disguises and Bing being jailed lead to the mandatory happy ending with enough opportunities along the way for Bing to sing five songs. The film has been retitled "Tops is the Limit" to avoid confusion with the 1956 re-make.

ANYTHING GOES (1956). Cole Porter's score for this technicolour remake was supplemented by three mediocre numbers from Sammy Cahn and James Van Heusen. The start of shooting was delayed whilst Bing was hospitalised for the removal of a kidney stone and this enabled co-star Donald O'Connor to reschedule his own commitments in order to be in the movie. The plot of the 1936 version was totally re-written with the one remaining similarity being the shipboard setting. In this one Bing plays Bill Benson, a musical comedy star travelling to England via Europe and back and singing five songs in the process. That number might have been increased by two if the songs commissioned from Leo Robin and Frederick Hollander had been used. This film ended an association between Bing and Paramount which had lasted almost a quarter of a century.

ANYTHING GOES *(Song)*. A Cole Porter standard not sung by Bing in either of the film versions. This honour went to Ethel Merman (1936) and Mitzi Gaynor (1956). The latter version had uncredited lyrical alterations by Ted Fetter.

APALACHICOLA, FLA *(Song)*. Hope and Crosby sang this one in a carnival setting in "Road to Rio" (1948). Its purpose was to draw the crowds and it worked. Johnny Burke and James Van Heusen wrote the song and Bing and Bob interpolated a few bars from 'Swanee River' and 'Carry Me Back To Old Virginny' when they delivered it in the movie.

APPLE FOR THE TEACHER, AN *(Song)*. This Johnny Burke — James V. Monaco composition was featured in two consecutive Crosby films. In "The Star Maker" (1939) it is part of a Broadway Revue with Bing duetting with Linda Ware and receiving support from a childrens' chorus. The following year Bing, Bob Hope and Dorothy Lamour sing a few lines in "Road to Singapore" in order to gather an audience for the sale of 'Spotto' (a miracle liquid cleanser). The song surfaced again in 1947 when Gene Autrey sang it in "The Last Roundup".

APRIL PLAYED THE FIDDLE *(Song)*. A song about springtime romance is sung at a restaurant as part of a floor show to boost business in "If I Had My Way" (1940). Bing is supported on stage by The Six Hits and a Miss and Johnny Burke - James V. Monaco wrote the song along with most of the film's vocal numbers.

A PROPOS DE RIEN *(Song)*. My schoolboy French tells me this song is about nothing. It is certainly less than memorable even though composed by those Crosby song tailors Johnny Burke and James Van Heusen. Nicole Maurey introduces the song in "Little Boy Lost" (1953) when she treats it as a nonsense number to amuse her son. It is crucial to the plot because its composer in the film is Bing who hopes it will trigger his sons memory when he hears it crooned by Crosby. It does no such thing, even though Bing tackles it twice.

AREN'T YOU GLAD YOU'RE YOU *(Song)*. Although Burke and Van Heusen only composed one song for the film "The Bells of St. Mary's (1945), 'Aren't You Glad You're You' received an Oscar nomination. Bing the philosopher sings it to teenager Joan Caroll in the film and we feel as uplifted as she does from the experience.

As You Like It

Bing Crosby had more tracks played in the 1989 BBC Radio Cambridgeshire request programme than any other artiste. Stan White tells us about it.

The BBC Radio Cambridgeshire Sunday afternoon record request programme has grown from small beginnings in the middle 1980s to become a highlight of the listening week, now settled in the 1 p.m. to 3 p.m. spot with Mandy Morton producing and presenting.

"As You Like It" has reflections of the old BBC Family Favourites programmes, but is much more friendly with much listener involvement. The first presenter was Derek Walker, who had the task of guiding the programme through the early weeks and months, which was as much an experiment for the listeners as the radio station. Staff presenter Chris Morris came next, and he steered the programme towards the format it has today, he would join in with the listeners in passing messages to each other, and generally join in the fun with his friendly patter. Chris was tickled pink when he heard Bing sing "Love In Bloom" accompanied by Spike Jones and the City Slickers, which was a request to the programme, and he used that track in his weekday afternoon programme before returning the album to the BBC Gramophone library in London. Chris eventually moved to BBC Radio Bristol which was when Mandy Morton took over the programme in 1987. Chris was missed for a time as he was very popular with the listeners. Even so, Mandy stamped her personality upon the programme from the very first show she did, and in no time at all she had listeners passing messages to each other via her, forwarding mail via her to each other, plus joining in the "Soaps" as Mandy calls them, which is when several listeners become involved in week by week exchanges of messages and music. Ordinary requests, dedications and listeners poems, are all part of the programme, along with hospital requests which are introduced by actual hospital radio presenters. The programme has enabled many personal friendships to be formed throughout Cambridgeshire and far beyond, all encouraged by Mandy.

Bing Crosby has always featured in the programme, and going back to the time when Chris Morris was presenting, Brian Morton of Royston, a well known Radio Cambridgeshire listener, asked Chris to obtain the song, "On Behalf Of The Visiting Firemen" with Bing and Johnny Mercer. For some reason or other, the BBC London Gram library were unable to locate the track, and eventually, I passed the word to Leslie Gaylor of Newport, Isle Of Wight, and Les made a gift of an LP album containing the song, to Chris, and that was the first involvement of Leslie Gaylor with, "As You Like It."

My personal involvement has always been to request enough Bing records to keep the pot boiling without overdoing it because I like to request other music as well. I have also been able to help by supplying information about vintage records including Bing's, when Mandy has hit problems, the most common being listeners asking for a song but giving a wrong title. We have solved a few, Mandy and I between us. This brings in Gina and Dick Dunn of Histon, regular listeners to BBC Radio Cambridgeshire and great enthusiasts for Bing. Gina asked Mandy for Bing to sing a song called "It Was Beautiful Then", the BBC Gram library informed Mandy that they could not trace the song by Bing or anyone else. Mandy phoned Gina and found out that she had heard this in an Alan Dell Bing Special in his "Sounds Easy" programme on BBC Radio 2. In her next programme, Mandy asked for my help in finding this song, by now suspecting that the title was wrong, but no way could I sort this one out, so I phoned Leslie Gaylor and told him the story. He knew straight away which song it was as he had supplied it to Alan for his programme; it came from a Kraft Show of 1941 and is, "It Was Wonderful Then". I informed Mandy, who phoned Les and had quite a long chat with him it seems, resulting in him sending the song to Mandy on tape, which she was then able to use in the programme so that Gina and Dick could hear that song once more. Needless to say, Les has supplied Mandy with many other rarer Bing songs since them. Bing certainly has a big following on, "As You Like It", and has even gained new admirers through them hearing him in the programme, Peter Clifford of Peterborough being one of them.

Each year, the very last programme of the year is re-titled "As You Like It Best Of All", when Mandy looks back over the most requested records and artistes, and features them in this annual "special".

As 1989 was entering its last weeks, I had a phone call from Mandy to inform me that Bing Crosby was the singer who had come in first with more tracks played than anyone else, by one play in fact, as Cliff Richard and Jim Reeves had tied for second place with 33 plays each, with Bing coming in at 34 plays. Mandy phoned me because she wanted me to write some words for her to read out about Bing, and to choose a song by him, and also, just to tell me the result which Mandy found quite exciting knowing how many of her regulars enjoy Bing. You see in Bing's case, a different song is chosen each time, you rarely hear him repeat a song, except for,,"Goodnight Sweetheart", which is a favourite of a man and wife who remember it from when Bing first recorded it in 1931. In the case of Jim Reeves, there are quite a lot of requests throughout the year for him to sing, "I Love You Because", which was a million seller for him, but sadly, in the year of his death. Cliff of course plods on year after year, and for someone who had his first big hit in 1959 with, "Living Doll", he is now a recording veteran.

"As You Like It Best Of All" was broadcast between 1 p.m. and 3 p.m. on December 31st 1989, the artistes who featured in the programme were: Roy Orbison: Foster & Allen: Elvis Presley: Slim Whitman: Chris de Bergh: Billy Fury: Jimmy Rosselli: Fleetwood Mac: Nat King Cole: Don Williams: The Beatles: Charlie Pride: Judy Collins: Kylie Minogue: Stevie Wonder: Daniel O'Donnell: Cliff Richard: Jim Reeves: Bing Crosby. Mandy read out my bit about Bing after pronouncing him the winner with 34 plays, and from the CD "Bing Crosby Sings Again" sent to her by Ernest Sutkowski, had Bing sing, "I'm An Old Cowhand". Well done Bing for 1989.

Members will recall that Reg Bristo was gradually printing details of the KMH shows and that he had reached April 1944. It is not really possible for us to continue with this series in view of the new format of the magazine. However Lionel Pairpoint (address on page 1) has kindly offered to photocopy the outstanding pages of the KMH listings for any members who would like them. He will have to charge for his out of pocket expenses in respect of photocopying and postae but at least this will give members the opportunity to complete their sets. We are only sorry that we could not continue as previously.

Reg was also involved in a "Bing's Hollywood" series. There are no plans for the ICC to continue this as an official Club issue but again Lionel Pairpoint will be very pleased to finish off the set for those members who have been left "high and dry".

Lionel's Lines

Looking at the title Lionel Pairpoint has chosen for his column in this issue, one might be forgiven thinking about Bing turning up in . . ."Eastenders" . . . "Neighbours"? Read on, as Lionel tells us about

BING AND THE 'SOAPS'

I just got a radio for my birthday. It is about the same size as an average credit card but twice as thick. A far cry from the wireless apparatus of my youth which occupied more space than today's microwaves, with massive slab-like batteries, glass accumulators requiring constant re-charging and an aerial which almost cost my father his life when rigging it between the chimneys.

The tuning dial boasted many mysterious names, Hilversum and Droitwich, Huizen and Zeesen, Stuttgart and Schenectady but all we could get, with any clarity, were the National and Regional programmes and Radio Luxembourg. I have only recently discovered where Schenectady is and I can't help thinking that if Dad had only managed to stretch that aerial another three feet, I might have actually heard, first hand, some of the programmes that I intend to write about!

The relatively simple concept of the radio series eluded the BBC for many years but the American networks, with the consistent need to satisfy sponsors, were shrewd enough to realise the benefits to be obtained from 'hooking' listeners on a weekly, 'same time, same spot on the dial' format.

Among the most popular of these series were the radio playhouses. These 'theatres of the air' tended to specialise in potted versions of major films, featuring, wherever possible, the actual stars, re-enacting their movie roles. If the original stars were not available, due to contractual commitments, other big names from Hollywood, were used.

This led to some curiosities in casting. Judy Garland can be heard, pre-empting her part in the first re-make of 'A Star is Born' by some ten years. Robert Cummings substituting for James Stewart in 'You Can't Take It With You' or later, Charlton Heston for Marlon Brando in 'Viva Zapata' and horrifying, no doubt, for today's purists, Alan Ladd and Hedy Lamarr starring in 'Casablanca'!

Alhtough I feel certain that there may be other examples which have yet to see the light of day, let us look at the few specimens of Bing Crosby's participation in this medium, available on record or tape. It is not proposed to indulge in lengthy synopses of the plots, on the assumption that most readers will be familiar with the films concerned. Sources are shewn, in brackets, after the titles.

Within the literal meaning of the word plus a little licence, it could be said that Bing's first effort, for these 'dramatic digests', was in a 'soap'! The Lux Radio Theatre Of The Air was a 60 minute show which ran from 1935 to 1955, on CBS and not surprisingly, was sponsored by Lux Soap. The programmes were hosted by Cecil B. De Mille until 1945 when this duty was assumed by William Keighley.

A great deal has been said and written regarding Bing's gift for ad-libbing and improvisation but the most obvious attribute that a successful radio personality should possess is, sometimes, overlooked. This is the apparently simple ability to 'read a line' which does not necessarily equate with either a beautiful speaking voice or brilliant acting. Anyone who has dabbled in amateur dramatics will recognise the talent for reading the printed words and making them sound as if they had just occurred to the speaker. We know this is one aspect of broadcasting at which Bing became particularly adept, the occasional 'fluff' often being turned to some advantage.

Having said this, he does sound rather ill at ease in 'She Loves Me Not' (Totem 1004), broadcast on 8th November 1937. In fact, the whole cast seems slightly under-rehearsed with Joan Blondell, Nan Grey, Sterling Holloway and William Frawley filling the parts played by Miriam Hopkins, Kitty Carlisle, Edward Nugent and Lynne Overman, in the movie. In common with all of these adaptations, the screenplay has been mutilated to some extent, in order to fit the time slot of some 40 minutes remaining for the action after lengthy introductions and advertising breaks. Bing sings the three songs introduced in the film but somehow, without the same assurance and verve familiar to us in the commercial issues.

He is his usual fluent self, however, on 15th January 1940, in 'Sing You Sinners' (Spokane 8) which, dramatically, is one of the best of these productions. Claude Binyon's screenplay is closely adhered to and Bing slips back, easily, into the happy-go-lucky character of 'Joe Beebe' whose butterfly brain vacillates between showbiz, swap shops and racehorses. Elizabeth Patterson retains her part as 'Mrs. Beebe' and one can comfortably accept the presence of Ralph Bellamy and Charles Peck in the roles played by Fred MacMurray and Donald O'Connor as 'Joe's' brothers. Bing sings,'I've Got A Pocketful Of Dreams', 'Don't Let That Moon Get Away' and uniquely, a solo version of the film's bigg-

est hit, 'Small Fry'. Apparently, another Lux Theatre production of this same movie was broadcast in 1945, co-starring James Dunn and Joan Caulfield with Bing but I have not had the opportunity of hearing this item.

It was a surprise to discover that 'Jeff Peters' and 'Orville (Turkey) Jackson' were cousins. This blood relationship only becomes clear in the transfer from film to radio of 'Road To Morocco' (Taped copies). Bing and Bob Hope perform their famous duet of the title tune, with minor amendments to the lyrics. There is some disappointment at the omission of 'Ain't Got A Dime To My Name' but 'Moonlight Becomes You' gets the treatment and Ginny Sims, standing in for Dorothy Lamour, pitches in with 'Constantly'. Some of the 'sight' gags in the film require some extra explanatory dialogue for the uninitiated but the overall effect is pleasing enough. This programme has proved difficult to date with any accuracy but Bing's spoken reference to the song, 'That Old Black Magic' might place it around 1943/44.

Dorothy Lamour was available to repeat her role in 'Dixie' (Taped copies), on 20th December 1943 although Barry Sullivan sounds somewhat laconic and humourless in the part of 'Mr. Bones', played on the screen by Billy De Wolfe. This is one of the most musically satisfying of Bing's appearances on the Lux Radio Theatre when he sings, 'Sunday, Monday Or Always' (and reprise), 'Swing Low, Sweet Chariot', 'She's From Missouri', 'A Horse That Knows The Way Back Home',. 'If You Please' and the title song, 'Dixie.

The last of Bing's appearances, to hand, in the series, is 'The Emperor Waltz (Taped copies), aired on 26th September 1949, with Ann Blyth in the part created by Joan Fontaine. He happily re-enacts his role as the itinerant gramophone salesman and opens proceedings with 'Get Yourself A Phonograph' which was deleted from the original soundtrack. This was the only song composed by Jimmy Van Heusen for the film and its rarity helps persuade one to excuse Johnny Burke's lyrical artifice, 'Let the needle — Help you wheedle — A kiss'! Bing also warbles a couple of choruses of 'The Friendly Mountains' which, not unexpectedly, loses some of the bravura of the celluloid performance. 'I Kiss Your Hand, Madame' is handled with the customary aplomb and there are duets of 'The Kiss In Your Eyes' and 'The Emperor Waltz' with Ann Blyth. The mating of the music and the radio adaptation works well and there are some competent performances from the (uncredited) supporting players.

The Screen Actors' Guild was a union founded in 1933 and the majority of Hollywood's performers were members. Several radio series including the words 'Screen Guild' in their titles and programme announcements indicate that the stars provided their services, without payment. In return the sponsors made a charitable donation, notably, to the Motion Picture Relief Fund.

One such series which also presented radio versions of motion pictures was 'The Screen Guild Players', sometimes known, I believe, as 'The Screen Guild Theatre'. The programmes began on CBS in 1938, as 30 minute shows but somewhere along the way to the early Fifties, its affiliations appear to have been transferred to the ABC network and the running time was doubled. The series enjoyed various sponsors and a miscellany of hosts.

Whilst appreciating the difficulties involved in tailoring a screenplay to fit an hour long programme, the problem of squeezing a 100 minute film into less than 25 minutes would seem to be insurmountable but to be fair, Bing's appearance in the series, on 11th January 1943, is only announced as 'Musical Highlights' from 'Holiday Inn' (Spokane 15 & Sandy Hook SH2049). The programme was sponsored by Lady Esther ('Four Purpose Face Cream'). The few brief 'dramatic scenes' serve, mainly, to introduce the songs and Bing, as 'Jim Hardy', narrates the bare bones of the story with assistance from Truman Bradley, the host/announcer. One could scarcely expect the whole score to be crammed into the time permitted but there are duets with Dinah Shore (as 'Linda Mason'), of 'White Christmas' (and reprise), 'Happy Holiday', 'Abraham' and 'Easter Parade' together with a solo version, by Bing, of 'Be Careful It's My Heart'.

Bing recaps his role as the unconventional 'Father O'Malley' in 'The Bells Of St. Mary's' (Spokane 15 & Sandy Hook SH2049), on 16th October 1947, with Ingrid Bergman and Joan Caroll in their original roles. The programme was sponsored by Camel Cigarettes ('More doctors smoke Camel's than any other cigarette'!). The proceedings were hosted by Jean Hersholt, at that time, President of the Motion Picture Relief Fund and the dramatic content is given more emphasis than the music, restricting Bing's vocal contributions to 'Aren't You Glad You're You' and a brief version of 'The Bells Of St. Mary's'.

On 14th October 1948, another half hour show was sponsored by Camel Cigarettes. 'Welcome Stranger' (Taped copies) featured Barry Fitzgerald, re-creating his role as 'Dr. McCrory' and Mona Freeman (a young actress whose name, it may be remembered, was romantically linked with Bing's, after the death of his first wife) has the part of 'Trudy Mason', originally played by Joan Caulfield. As in the previous programme, the acting takes preference and Bing only has time to sing, 'My Heart Is A Hobo', (which due to the axing of some scenes from the screenplay, moves its position in the plot) and 'As Long As I'm Dreaming'. It may be recalled that, in the

film, the source of the 'epidemic' which strikes down the schoolchildren was traced by the dauntless physicians to clandestine cigarette smoking. Predictably, in the radio version, in deference to the sponsor, the cause is identified as little green apples!

'Birth Of The Blues (Spokane 9), sponsored by Buick Cars is a joy for the connoisseur. This was an hour show on ABC, with Dinah Shore as 'Betty Lou' and Phil Harris in the role of 'Memphis', played in the movie by Brian Donlevy. The main points of the screenplay by Harry Tugend and Walter DeLeon are still evident and there is an abundance of music, including some songs not featured in the film. The interpretation of his part, by Phil Harris, raises some spontaneous chuckles from Bing and an opportunity is found for the wise-cracking front man to deliver his theme song, 'That's What I Like About The South'. Bing gives solo performances of 'Basin Street Blues', 'Ida, Sweet As Apple Cider', 'My Melancholy Baby' (with guitar accompaniment only), 'Way Down Yonder In New Orleans' and 'St. Louis Blues'. He duets with Dinah Shore in 'Birth Of The Blues', 'Wait Till The Sun Shines Nellie' and 'The Waiter, The Porter And The Upstairs Maid' (with additional help from Phil Harris). Dinah Shore has several solos, including, 'Memphis Blues', 'The Dixieland Band' and 'Ballin' The Jack'. For good measure Red Nichols provides accompaniment and the programme closes with all three stars reprising 'Birth Of The Blues'. There is some discord regarding the date of this programme. The sleeve of Spokane 9 shows 'January 1950' whereas 'Radio Soundtracks — A Reference Guide' by Michael R. Pitts, gives the date as 25th January 1952. I do not think that I shall be sticking my neck out too far, to declare the true date to be 18th January 1951. There seems to be ample aural evidence, within the show, to support this — 'The world premier of the new 1951 Buick, just *two* days from now, on 20th January and there is also a reference to the celebration of Bing's '20th Anniversary in Show Business' which was a feature of his Chesterfield series in January 1951.

The last two examples are from yet another series featuring sound adaptations of films. The Gulf Screen Guild Theatre, sponsored by Gulf Oil was a 30 minute programme, hosted by Roger Pryor which ran for about 10 years on CBS from 1939. I have been unable to connect the titles covering Bing's appearances to any feature film and must assume that they are both original productions.

The first is a whimsical little nonsensity entitled, 'Mr. Jinx Goes To Sea' (Taped copies), broadcast on 10th December 1939, featuring Jean Parker, Andy Devine, Chick Chandler and Raymond Walburn. Bing plays 'Perry Entwhistle', a sailor burdened with an hereditary 'jinx' ('everytime an Entwhistle sings, a calamity occurs') and like the Frog Prince, the 'jinx' cannot be lifted 'until a girl tells him that she loves him'. Fortunately, the hoodoo does not prevent him from singing, 'Are You Having Any Fun?, 'South Of The Border' and 'Make With The Kisses' in addition to various parodies fragments of other songs.

'Altar Bound' (Taped copies) was aired on 23rd February 1941 and co-starred Bob Hope and Betty Grable. Bing and Bob play, 'Ted' and 'Hank', a couple of 'losers', bearing some similarity to their 'Road' characters. Having thwarted Betty Grable's 'wedding', at the altar, the pair are inveigled into assisting her in tracking down the lost bridegroom which involves a three in a cabin, sea voyage. The 'stateroom farce' is well-laced with 'gags' but hardly matches the announcer's description of 'hilarious' and the insubstantial plot is only relieved by Bing's rendition of a rare version of 'Frenesi'.

In closing, may I say that my advanced years permit recollections of the Savoy Orpheans Dance Band and 'The Ovaltiney's' but unlike Mr. Springsteen, I was not born in the USA. Therefore, let me repeat that I have not first hand acquaintance with the American broadcasting system and I welcome correction from anyone, with greater knowledge, who may disagree with anything that I have written herein.

Lionel Pairpoint

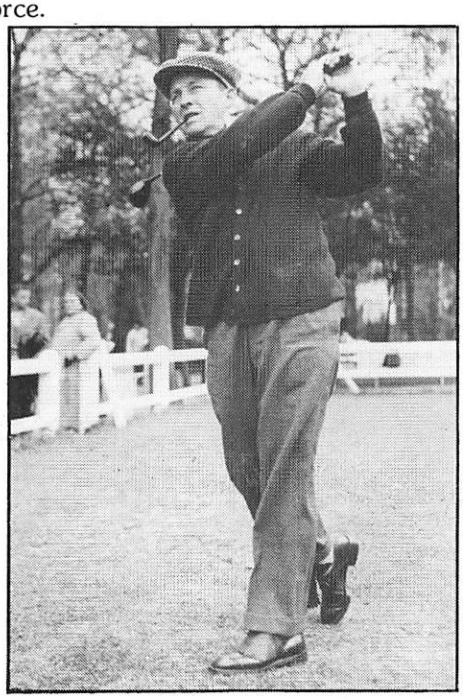
The Golfing Bing

by Ken Crossland

"Are you a singer who golfs or a golfer who sings?" asked Michael Parkinson of Bing in 1975. "I think I'm a singer who golfs" replied Bing "especially since the golf's not too good any more. But I can still steal a little money singing though". A typical Bing reply perhaps and one which belied the fact that, even well into his seventies Bing was still capable of producing a round of golf which would be the envy of many a club golfer.

Bing's association with the game goes back to around 1931, the date on which he first became a member of the Lakeside Club in Los Angeles — and where he was over the years to become five times club champion. The young Bing threw himself into the game with a vigour and passion which was to stay with him literally until he drew his last breath. Bing's public association with the game first took shape in 1937 with the holding of the first annual "Crosby Clambake" at Rancho Santa Fe near the Del Mar racetrack. The event was somewhat low key, being primarily for the benefit of Bing's friends and his growing number of associates within the professional golfing fraternity. The first professional winner that year was a young Sam Snead, later to become one of the all time greats of the game. Snead pocketed a princely $500! The tournament carried on into the 1940s until disrupted by war. It was revived in 1947 in a rather grander fashion and moved up the coast to the three famous courses on the Monterey Peninsula — Spyglass Hill, Cypress Point and the championship course of Pebble Beach. The event remained there under Bing's personal direction until his death by which time it had become one of the "big" events on the US Professional Tour. Known still as "The Crosby", it continued for several years after Bing's passing, with Nathaniel taking over from his father. Disagreements with sponsors however led to Kathryn taking a decision to remove the Crosby name from the event in 1987 and the instigation by Kathryn of a new "Crosby" this time at the Bermuda Run course in North Carolina — still continuing the pro-am tradition but inevitably on a smaller scale. Meanwhile, Bing's original concept remains at Pebble Beach under the less glamorous title of the "A, T. & T. Pro-Am". The montages which follow on the next three pages are drawn from the "new" Crosby programme for the 1988 event, and present a nice summary of Bing's involvement with the game.

Bing himself became a very fine player of the game. At his peak, he played off a handicap of 2 which would make him one of the ten best players in any club in the country. He was good enough to compete in the 1940 US Amateur Championship and the 1950 British Amateur Championship at St. Andrews. In 1980 Nathaniel emulated his father by competing — and winning — the US Amateur. Throughout that event, he wore his father's competitor's medal from 1940 around his neck. As mentioned earlier, Bing's game was still very sound in his later years and we were treated to ample evidence of that during 1975 and 1976 when Bing played a prominent role in the BBC TV "Pro-Celebrity Golf" series from Gleneagles. Renowned for his slow, deliberate backswing, Bing provided a lesson for many a hacker (this author included!) that the secret of the game lies in timing not brute force.



The photograph on this page show Bing in action during the 1950s. The picture shows Bing on the St. Cloud course near Paris and was taken on 25th April 1950. The accompanying press release states that Bing was practising for his forthcoming appearance in the British Amateur Championship — though why in France we shall never know! Two years later, Bing and Bob Hope teamed up against the British team of Ted Ray and Donald Peers. The match was overwhelmed by a much larger than expected crowd such that it lasted only a few holes. Clearly it stuck in Bing's memory for 20 years later, he was writing to Ted saying 'I'll never forget the sound of those slices and duck hooks, rattling of the balbriggans(!) and the greatcoats of the spectators who refused to get out of the way".

A singer who golfs? Well, maybe, but only just!

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £1 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Assistant Editor, Malcolm Macfarlane, whose address is given on page 1.

Keith Parkinson, Meadowcroft, Houghton Lane, Eccleston, St. Helens, WA10 5LD.

Keith writes on behalf of Vera Roberts to offer:

> "For sale. A 22" x 19" original oil painting of Bing by Frank Coram. This was specially commissioned by the late Bob Roberts. It shows Bing in a portrait pose when he was in his late sixties. The painting is framed. It is being sold because Bob's widow, Vera, is moving to smaller accommodation. Offers by 31st May to Keith Parkinson, at the above address."

Jim Lowe, 40 Winifred St., North Woolwich, London E16 2HX. (Tel. No. 01-474-8436):

> "Is there any member, dabbling in "takes", who could supply a list of certain takes? If so, would he kindly write to the address above for a listing. I am prepared to pay for this service, your price and await your reply with anticipation."

Stan Woodford, 6 Mariam Gardens, Hornchurch, Essex RM12 6QA (Tel. No. Hornchurch 45049):

> Stan offers VHS videos of Bing items. SAE to Stan for details of his newly updated catalogue. Also Stan has back issues of BING (from No. 41, March 1976) available to any member interested. Only postage is required.

Michael Crampton, 19 Carrholm Crescent, Chapel Allerton, Leeds, West Yorkshire LS7 2NL.

> For sale: a copy of Bing's Autobiography set. Offers please.

(Asst. Editor: This set has been donated by Dennis Steele of Leeds and the sale proceeds are to go the club funds. Many thanks, Dennis.)

Richard Hart, Witley,6 Torwood Close, Torquay, Devon TQ1 1EH.

Richard would like to obtain the Golden Gate CD "16 Original World Hits". He understands from Derek Parkes that this is now deleted and any members who can help, please contact Richard direct.

John C. Marshall, 39 Kings Road, Teddington, Middlesex TW11 0QD (Tel. No. 01 977 6180).

John has a very few copies of Waikiki Wedding and Rhythm on the Range — at £12 for both, profits to the Variety Tribute. MONEY BACK IF NOT DELIGHTED.

As mentioned elsewhere in BING, John has produced a cassette of an interview he had with Bing's former butler, Alan Fisher, in 1981. The cassette is available from John, price £4 (for UK members), and again all profits will go to help with this year's Variety appeal.

(Asst. Editor:- I have heard an advance copy of this cassette and I found it absolutely fascinating. For close on 90 minutes, Alan Fisher talks freely about his life in Bing's home and whilst he carefully respects the privacy of his former employer, he gives a most interesting insight into Bing, the man. Not to be missed - and it's for a good cause.)

Mr. T. Girvin, 2 Mullaghmarget Road, Dungannon, Co. Tyrone, N. Ireland BT71 6QX.

"To trade: Many Crosby films on UK Video-VHS: Also Crosby L/P's and CD's. Phone 08687-48450 (N. Ireland)"

(Asst. Editor: Mr. Girvin is a new member and we are very pleased to welcome him to our ranks. Can our many Irish members help him with some useful "swaps"?)

Ron McCormick, 15 Glebelands Road, Knutsford, Cheshire.

> "I missed the two P.G. Wodehouse programmes on BBC TV over Christmas — 'flu! If any one has them on Video I'd love to negotiate with them . . . "

Robert Pinder, 36 Southdale Road, Carlton, Nottingham NG4 1EY.

> "I have a number of big band and jazz L/P's for sale and if any member is interested, I can forward a list on receipt of a large SAE."

The Way We Were

by Malcolm Macfarlane

March 1990 is the fortieth anniversary of The British Bing Club which later became The British Crosby Society and subsequently the International Crosby Circle. The club was originally the brainchild of several Crosby admirers and Arthur Allen and Jean Rainey became the first two co-presidents. They were keenly supported by Leslie Gaylor (Publicity Officer), Colin Pugh (record reviewer) plus Dot Hardiman as secretary. The first magazine was called "Crosbyana" and this was succeeded by the "Crosby Post" in 1954. Frank Murphy had been introduced to the club in December 1950 by Leslie Gaylor and Frank went on to hold practically every position in the organisation before becoming President. It is unfair to select just a few names from the early stalwarts but mention must be made of the sterling efforts of Ralph Harding, Jack Manners, Bob Roberts, Eric Griffiths and Ted Laker to name but a few. In addition, Les Gaylor, Fred Reynolds, Stan White and Derek Parkes have continued to the present day to make major contributions. Frank Murphy, after a marathon stint as the Club's driving force, handed over to John Bassett (later to produce the successful Bingville News) and Reg Bristo in 1971. Reg assumed complete responsibility for almost everything from 1975.

The new team does not have much in the way of archives and we were therefore very pleased to receive a bumper bundle of Crosby Posts from member Jim Lowe. Some of these go back to 1954. (If any other members wish to donate any old Bing Crosby magazines to us to expand our archives, we should of course be delighted!)

Whilst we do not wish to fall into the trap of continually re-hashing old articles, we felt that it might be interesting to have a small slot in BING each time under the heading "The way we were". This would take a look at what Crosby magazines were saying in days gone by. Jim Lowe also forwarded a large parcel of editions of "The Crosby Collector". For the benefit of the newer members, the Crosby Collector was probably one of the best magazines about Bing ever published until its last issue in 1972. Ralph Harding was the Editor and we have asked Ralph for permission to quote from his magazine too.

Michael Crampton has already referred to an old Crosby Post in his contribution to this issue and I was fascinated to read the following in Crosby Post of June 1962. Jack Manners in 'Croz Talk" said:-

"Another example of loyalty and feelings of some of our younger members is one Michael Crampton who is 19 years of age and has been a member of the club since he was 14. He has a great collection of discs though he has no gram at present. Michael believes in getting the discs whilst he has the chance but in the meantime he's saving strongly for his gram."

I understand that Michael eventually got his gram! The modern day equivalents are of course those members who have not got Compact Disc players but who are buying C/Ds whilst they can.

Crosby Post of December 1962 also caught my eye. The following news item had been seen:-

Mr. Val Parnell, managing director, Associated Television, at a lunch in his honour in London, said that the great disappointment of his life was that he had been unable to book Bing Crosby for the Palladium. Whenever he had approached Crosby, whom he knew as a friend and golfing partner, Bing had replied, "When I need the money like Bob Hope, I'll do it.

What conclusion can we therefore draw from Reg Bristo's editorial in BING June, 1976?

"There NEVER was a time like it! There never was a TIME like it . . . whichever way you read it, there never was! He's here . . . you've seen him in the papers, on the TV — what a wonderful piece of timing to put that lovely Vera Lynn/Bing show on again three days after his arrival — on the radio, AND SOME OF YOU WILL HAVE SEEN HIM ON THE STAGE OF THE LONDON PALLADIUM by the time you're reading this! No sir, never a Crosby time like THIS!"

Was it really almost fourteen years ago? Reg certainly conveyed the feeling of us all at that time, didn't he. Watch this space for some more memories of "The way we were".

Greenise

Not for the first time, our friend Benny Green finds a member taking issue with him. Ken Merry of Doncaster gives us a tongue in cheek account of Benny's latest views on Bing.

If at this particular juncture any of us do not have migraine, influenza or some really advanced form of senility, let us consider a phenomenon of some complexity known to eccentric audiophiles as Benny Green, host of a record programme Radio 2 on Sundays, and audiophiles have to be a little eccentric to listen to such a programme. This kind of listening activity can be as ennervating as having chilblains or listening to Rock music or listening to Jimmy Young — if such a name be referred to in civilised company — but for the sake of clarification an analysis must be attempted. Take the name of the host — Benny Green, is it a pseudonym or is it a condition of the host's which reveals a jealousy of the musical status or the significant universal talent of Bing.

Is it possible that the name has ethnic connotations because of his predilictions for playing on the radio, records of such artistes as Groucho Marx, The Gershwins, Eddie Cantor, Irving Berlin, Helen Shapiro, Barbra Streisand. These choices contrast incongruously with his other predilictions for cacophonous voiced cabaret or music hall cockneys. Of course, exception cannot be taken to these legendary names because such artistes in many ways are so charismatic, but why is he so antipathetic to one described by Andre Previn on the radio series 'The Songwriters' one of the two greatest popular singers of the age — the other being Frank Sinatra. Perhaps he resents Tin Pan Alley and its fine extension into the theatre known as Show Business for providing the Jazz and Band lobby with a professional living for most of the century and perhaps he resents Bing, sub-consciously, for being one of the century's supreme vocal exponents of Tin Pan Alley.

In his programme of 14 January 1990 Benny claimed vehemently that there was a massive Bing Crosby lobby which reveals a paranoia all too endemic in musician's fraternities. A contributory cause of this condition in Benny could be an earlier inability to get into Ivy Benson's Band which must have frustrated any full-blooded musician who could play his instrument well. It seems fairly obvious that eighty per cent of enthusiasts who listen to Bing do not know of each other's existence and never come into contact with one another. Each enthusiast, apart from his preference for Bing, must have predilictions for artistes as wide apart, say, as Jerry Colonna or Yma Sumac. It is just possible that some enthusiasts may even like Elvis Presley. As usual Benny damning Bing with faint praise suggested that in the early 1930s people obtained Bing's records because at the time it was fashionable to do so. He could not concede that people bought these records because they liked Bing's voice or the musical arrangements or the occasional whistling. In those days there was a legion of butcher boys who whistled constantly in the streets Tin Pan Alley tunes. Who can say that their activity was not as valid as that of the Jazz and Band lobby. Now in the general society of Benny's late maturity boys not only butcher the English language, their vocal chords and the noises emanating from their instruments but they literally butcher people as well.

It is obvious that Benny Green should have his prejudices and preferences like everyone else, however, he is in a unique position because he can utilise his broadcasting advantage to impose his preferences and prejudices on the listening public's ears. Like responsible BBC record presenters he should present the choice with some detachment and if he has nothing enthusiastic to say about any record or artiste then he should keep silent or say something completely innocuous. Perhaps Benny is the alter ego of David Jacobs who has his feet in so many musical camps that he makes a chameleon look positively transparent. Saturated fats drip off his every syllable and in many ways Benny's spiky idiosyncracies are much preferred. However, David Jacobs is listened to because on the occasions he can maintain his balance on the studio floor, covered with grease, he occasionally plays good records.

Despite Benny's idiosyncracies I shall continue to listen to his programme as I hope his other listener will, whoever he is, partly because with the potential changes and economic restrictions coming to B.B.C. radio it is possible that Frances Line, the present head of Radio 2, will be glad to take Benny's place and although this might be a great opportunity for Frances for us connoisseurs of good popular music it will be the end of the line.

Derek Parkes'

Crosby Collectors' Club

Newer readers may be interested to know that the Crosby Collectors' Club was started without any planning. Originally newsletters were duplicated to minimise writing the same thing to many friends and fellow collectors. It then became a club with a name. Some of you may have spotted the latest change. The letter format has been dropped. The club, in reality, is quite independent of your magazine. The two have come together in a literary symbolism giving 'BING' readers news of recent releases and club members a much better printed format and much more of interest to read. Both benefit from a single subscription. The disadvantage is the time between the copy date (when articles are submitted) and the publishing date — a gap of several weeks which makes it impossible to be completely up to date with the very latest releases. As a result several Christmas releases were not in the last publication and because of their seasonal nature they may now be difficult to find. Late releases will be in the following issue of 'BING' as nothing is knowingly omitted — and that includes all formats — LPs, CDs and cassettes. BUT . . .

VANISHING VINYL

More and more LPs are disappearing from the shelves of record stores and some record companies have already stopped pressing LPs. This is reflected in the number of outlets now selling CDs and cassettes only. It may soon be impossible to cut LPs as all but a few manufacturers of acetate blanks have now ceased production. Fewer LPs are being pressed and it is becoming increasingly more difficult to find those that are pressed. It follows that some issues may be missed . . . but that applies equally to the more obscure issues in other formats. This column can only begin to approach 100% listing with your help. Please write in with outline details of anything that has been missed, anything new or anything unusual. You'll be asked for more details if required.

ERRORS

Unfortunately, typesetting errors crept into the last issue — some so obvious as to need no correction. Others will be corrected where appropriate. Please note that the club charge is not £2. It is £1 and that includes local postage and other expenses.

RECORD PRICES

Prices in the UK are not fixed and so the price shown alongside each record serves only as a guide. In some instances (especially with records obtained from abroad) the only known value is the purchase price. The record could be an import to that country . . . it could be in a sale. Wherever possible a realistic non-discounted value is given. The 'DCP' price may be higher or lower than the price given and it represents the total cost, including the £1 service charge. This is the amount U.K. readers have to send when ordering. Obviously the 'DCP' price will reflect the additional postage for imports. Even this additional cost has been minimised by a few 'tricks of the trade' and bank charges have been almost completely eliminated for U.K. and Australian collectors. Australians are required to pay the overseas postage on top of the 'DCP' price. The local postage incorporated in the service charge helps to cover the higher cost of overseas letters but no service charge is made where trades are concerned nor where overseas collectors give assistance to our club. Contacts are especially wanted in countries other than Australia and the States.

Recordings from the States can be sent anywhere in the world. The cost is the U.S. retail price plus postage. Australians pay in A$ but other payments must be in Sterling unless otherwise arranged. There is no bank charge.

ORDERS

1) Please pay in full when the exact cost is known ('DCP' price).

2) Otherwise please send the following deposit:

   U.K. Releases — £6.00 each Imports — £8.00 each

Please note that any price may have to be amended either way.

ERRORS, LOSSES, BREAKAGES

Any loss is normally the responsibility of the purchaser but errors will always be rectified as far as is possible. Assistance will be given with any claims procedure. It is more economical to sustain an occasional loss than to pay for insurance.

DIFFICULTIES

Difficulties have arisen in the last few months for a number of reasons. First the increased readership has resulted in much more mail and many more requests for records. This came at the same time as the 'flu' epidemic. Derek and his-mate took turns nursing one another in the weeks leading up to Christmas. Good progress was made early in January but then the storms arrived. At first, the loss of electricity over a few days seemed to be the only trouble but this was soon to be followed by water in the lounge

from a damaged chimney. At the very time that this article had to be written the carpet and much furniture had to be removed from the lounge to allow work to be done on the chimney — this just a few days before leaving home for a trip on 'The Road To Morocco'. That should be fun but then the decorating has to be done, also the garden and routine house maintenance. Readers will appreciate that some delay has been unavoidable and perhaps it will continue for a while. This, of course, is very much regretted but it has led to a rethink and a proposed new system that should streamline work this end. Time does not allow an explanation of all the advantages of the new system but it should minimise book-keeping and make it far easier to deal with everyone strictly in order and as fairly as possible. The essential part of the system is that letters and orders should be kept separate as each will go into separate files — the one to be answered as time permits; the other to be acted upon without delay. Obviously if the same paper is used for both, either the letter or the order will be filed incorrectly. Hence it will be in your own interest to make sure you order as requested. Please don't bother to write a letter if you only wish to order. It may sound unfriendly, but it will save time.

NEW ORDERING INSTRUCTIONS

Please supply the following information:

1. Your name
2. Your address
3. Type of recording wanted (CD, LP or cassette)
4. Record label and number (eg: MCA MMLL1777)
5. Name of album (eg: White Christmas (film))
6. Number of copies (if more than one)
7. Cash enclosed (in total payment or as a deposit)

You may optionally enclose a stamped addressed card or envelope which will be posted back to you to indicate receipt of the order. This is advisable with all orders for imports as long delays can occur and you want to be sure that your order has been received.

Please note that if you subsequently cancel an order, a charge of £1 per item or 10% of the order, whichever is greater, will be payable. The reason is that any order creates some work but more important, the club may not be able to cancel items specially ordered for you. The loss can be substantial if another buyer cannot be found.

Arrangements can be made for payment over a period of time but the minimum deposit must be £1 per item ordered. Subsequent payments must be kept regular according to agreed arrangements. Please note that nothing will be ordered until the initial payment has been received and a system of payment agreed.

Letters relating to the Crosby Collectors' Club and your orders should be sent to:

D. PARKES,
66 FIRS ROAD,
FIRSDOWN,
SALISBURY, WILTS SP 51SW,
ENGLAND
TEL: Winterslow 0980 862688

CONDITION CODE

Please refer to 'BING' No. 93 (December 1989) for full details.

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

First an apology for the 'type setting' errors in the last issue of BING. Corrections are shown below only where confusion could arise.

1) The correct release number of the **ARIOLA EXPRESS** disc **'Bing Crosby' (Germany)** is **295040-201.** (page 26)

2) Release number omitted on **DEJAVU DVRECD 26 Hollywood Musicals** (page 27).

3) The following two lines were omitted after the Guy Lombardo entry. (page 28).

   Playing Time: 46 minutes approx. Tracks: 16.

I am informed that the sound quality is excellent.

4) The main part of a Woody Herman entry was omitted making nonsense of the entry. It is now given in full.

??? CD **MCA MCAD25195 Woody Herman — THE BEST OF THE DECCA YEARS** USA (Dep £8 DCP)

LP MCA 25195
CAS MCAC25195

Deep In The Heart Of Texas

Playing Time: 26 minutes approx. Tracks: 9

Disc not available to check details. Condition believed to be excellent.

OE⁰ CD **PICKWICK PWKS 561 CHRISTMAS WITH BING** UK £6 (£7 DCP)

LP and CASSETTE may be available on the HALLMARK label.

A quick return to this CD now the disc is available. It is a most enjoyable collection of Christmas songs not routinely reissued. It should be noted that 'Silent Night' is not the John Scott Trotter version. This version comes from the Autobiography set with The Buddy Cole Trio.

OE³ CD **RAINBOW RXMCD 5024 MERRY XMAS** Australia £5 (£7 DCP)

Silent Night
Adeste Fideles
White Christmas
God Rest Ye Merry Gentlemen
Faith Of Our Fathers
I'll Be Home For Christmas
Jingle Bells
Santa Claus Is Coming To Town
Silver Bells
It's Beginning to Look Like Christmas
Christmas In Killarney
Mele Kalikimaka (Merry Christmas)

Playing Time: 34 minutes Tracks: 12

This is identical to the German MCA 255 199-2 (released in Australia, entitled 'White Christmas'). The quality (without reverberation) is far superior on the USA release MCA MCAD-31143 'Merry Christmas'.

1E⁰ CD **MCA DMCL 1777 WHITE CHRISTMAS** (film) UK £8 (£8 DCP)

The Old Man)
Gee I Wish I Was Back) Medley
In The Army)
Snow
Blue Skies)
I'd Rather See A Minstrel Show) Medley
Mandy
Count Your Blessings Instead Of Sheep
What Can You Do With A General?
White Christmas

Playing Time: 30 minutes Tracks: 10

A welcome reissue of the old LP in modern format. Other artists include Danny Kaye, Peggy Lee, Trudy Stevens with the J. Lilley Orchestra and Chorus.

??? 3 inch CD **MCA 257325-2LO WHITE CHRISTMAS** Germany (Available Australia £3.50)

White Christmas
Silent Night
Jingle Bells
Adeste Fideles

Playing Time: 11+ minutes Tracks: 4

This 'fourplay' disc was issued in Australia over the Christmas period and is already deleted. Although unplayed as yet, it must sound very similar to its stable mate — the 5 inch CD of the same name — MCA 255 199-2.

OE⁰ CD **MCA DMCTV 3 20 GOLDEN GREATS** UK £11.99 (£9 DCP)

Swinging On A Star
If I Had My Way
In The Cool, Cool, Cool Of The Evening
Moonlight Becomes You
Dear Hearts And Gentle People
Wrap Your Troubles In Dreams
Don't Fence Me In
Please
Gone Fishin'
Where The Blue Of The Night
You Are My Sunshine
Stardust
Sam's Song
Sweet Leilani
Be Honest With Me
MacNamara's Band
Pennies From Heaven
Just One More Chance
The Spaniard That Blighted My Life
White Christmas

Playing Time: 59 minutes Tracks: 20

There is little to be said about this issue as the LP and cassette have been around for many years in one form or another. Is there anything here not already on CD? The sound is very pleasing and they are great songs for the beginner. 'White Christmas' has now appeared on well over 20 CDs!

2E⁰ CD **THE COLLECTION OR0084 BING CROSBY (CLASSICS)** UK £3 (£4 DCP)

N.B. The word "Classics' does not appear on the disc but is shown on the inserts.

Where The Blue Of The Night (A)
I Found A Million Dollar Baby
At Your Command (take B)
Dancing In The Dark
Now That You're Gone
Too Late
Sweet and Lovely
A Faded Summer Love
Just One More Chance
I'm Thru With Love
Out Of Nowhere
Goodnight Sweetheart
I Apologise
Stardust
Wrap Your Troubles In Dreams
Just A Gigolo
I Surrender, Dear
If You Should Ever Need Me

Playing Time: 50 minutes approx. Tracks: 18

A little treble cut and bass boost and this CD has a remarkable sound making it tremendous value for money. Having sampled one or two other releases on this label (listed on the insert) has convinced me that this company is well worth supporting.

OE⁰ CD **MAGIC DAWE3 BING CROSBY AND FRIENDS** UK £12 (£9.50 DCP)

Dearie
Lazybones
The Wedding Samba
Lonesome In The Saddle
Just The Way You Are
Yessir! That's My Baby
Yakka Hula Hicky Dula
Enjoy Yourself
Have I Told You Lately That I Love You
Play A Simple Melody
Let's Take An Old Fashioned Walk
Hello My Baby)
In My Merry Oldsmobile) Medley
Call Me Up Some Afternoon)
Walking My Baby Back Home)
Blueberry Hill
To Prove That I'm In Love
Lily Of Laguna)
Goodbyee) Medley

Playing Time: 39 minutes Tracks: 15

Here is another LP transferred to CD with a marked improvement in the sound that seems too good to be true — especially considering the source of the material. Here is to be found the warmth so often associated with radio material with the added humour of guest stars including: Bob Hope, Judy Garland, Al Jolson, Louis Armstrong, The Andrews Sisters, Groucho Marx, Beatrice Lillie and others.

1E⁰ CD **DECCA 25P2-2832 SONGS I WISH I HAD SUNG** Japan (See note on Japanese releases)

April Showers
When My Baby Smiles At Me
My Blue Heaven
A Little Kiss Each Morning
Prisoner Of Love
Ain't Misbehavin'
Paper Doll
This Love Of Mine
Thanks For The Memory
Blues In The Night
Mona Lisa
Memories Are Made Of This

Playing Time: 36 minutes Tracks: 12

Another LP transfer but this time it seems that the old LP has a much warmer sound. No doubt some will like the more strident sound of this CD.

2E¹ CD **RCA R25J-1003 FANCY MEETING YOU HERE** Japan (See note on Japanese releases)

Fancy Meeting You Here
On A Slow Boat To China
I Can't Get Started
Hindustan
It Happened In Monterey
You Came A Long Way From St. Louis) Medley
You Can Take The Boy Out . . .)
Love Won't Let You Get Away
How About You
Brazil)
Here We Are) Medley
Isle of Capri
Say 'Si Si'
Calcutta
Love Won't Let You Get Away (reprise)

Playing Time: 42 Minutes Tracks: 13

At first sight this CD appears to have two extra tracks when compared to the **original** LP. In fact it is identical and on listening 'You Came A Long Way From St. Louis' is intermixed with 'You Can Take The Boy Out Of The Country' as is 'Brazil' with 'Here We Are'. The Japanese invariably list every word spoken or sung on their LPs and CDs and so these tracks posed a problem with the simultaneous singing of two songs but overcome by showing the words of one of the songs in brackets. Yet another harsh sound from Japan — or is it a much increased dynamic range available only on CD? Bing duets with Rosemary Clooney on all tracks.

OE⁰ CD **TF T-1859 BEST COLLECTION** Japan (See note below)

Play a Simple Melody
Begin The Beguine
La Vie En Rose
Mona Lisa
Dinah (w. Buddy Cole)
My Blue Heaven
Here Ends The Rainbow
Beyond the Reef
Harbour Lights
You Belong To My Heart
Changing Partners
Let Me Call You Sweetheart
Dear Hearts And Gentle People
Swinging On A Star
Too-Ra-Loo-Ra-Loo-Ral
Somebody Loves Me (w. Victor Young)

Playing Time: 46 minutes Tracks: 16

This is a budget version of the 1986 Japanese MCA CD 'Best 22 Songs' (35XD-501) which contains the additional tracks: 'Siboney', 'Easter Parade', 'September Song', 'I'll Be Seeing You', 'It's Been A Long, Long Time' and 'Tea For Two'. Both CDs have a more natural sound than many Japanese releases. The insert of the TF CD depicts a very attractive black and white picture of Bing with a German Shepherd dog.

JAPANESE LPs and CDs

Japanese imports are generally very expensive. The three CDs listed here may be available in the specialists' shops but they will cost around £16 each (budget labels!). Others can cost up to £24. One reason for this is that Japanese discs are normally sold in the trade only in very large numbers and allowance must be made for possible unsold stock. Attempts are being made to establish a good supply route but until this is done Japanese records are unavailable through the club. The basic price is high and so Japanese imports are unlikely to be as cheap as other imports . . . and yet CDs are pressed in Japan for normal release in other countries at prices comparable to locally made CDs!

-1V⁰ CD **BBC CD 2007 SENTIMENTAL JOURNEY** UK £13 (£14 DCP)

Available on LP and Cassette

Disc 1
I'm Thinking Tonight Of My Blue Eyes

Disc 2
San Antonio Rose
It's Been A Long, Long Time

Playing Time: 116 minutes approx. Tracks: 40

Since this set of two CDs, LPs or cassettes is subtitled 'The Love Songs Of World War II' all the music comes from that period — and so does the sound! Perhaps it is a bit harsh to down grade the set to V as there is so much wonderful music here. The reason is that so many tracks sound just as though 78s are being played — which, of course, is true — but with so many electronic gadgets and computers around much surface noise, clicks and pops can be removed without having to limit the frequency range. Here the top is cut and that seems to be the only attempt to clean up the sound. 'It's Been A Long, Long Time' has always been bad. The bass distorted badly even when the 78 was new in the 40s. Here it sounds the same — but not so on the 'Best 22 Songs' mentioned above. But do check out this set. It contains a host of American and British stars of the period — vocalists, dance and swing bands that kept the people singing throughout the war.

OE² CD **BBC CD 711 DAVID JACOBS AT YOUR REQUEST** UK £12 (£12 DCP)

LP BBC REN 711 CAS BBC ZCN 711

Fancy Meeting You Here

Playing Time: 45 minutes approx Tracks: 16 — all stereo

A stereo recording with reverberation which sounds more natural than the added kind. Other singers on this disc include: Matt Monro, Helen Reddy, Shirley Bassey, Peggy Lee, Vic Damone, Andy Williams, Doris Day, Johnny Mathis, Mel Torme and Lena Horne . . . plus Rosemary Clooney of course.

OV⁰ CD ?????? **BLN09 JAZZ SINGERS** UK £3 (£4 DCP — one copy only)

Cuanta Le Gusto (w. Peggy Lee)

Playing Time: 63 minutes approx Tracks: 22

Two CDs have been found, one made in Switzerland, the other in the UK. Both have release numbers but neither shows any record company. Both have printed inserts which advertise identical CDs but show neither record company nor release numbers. The other one, ONN23, is called 'The Mills Brothers' and is well worth having. This one is a little variable in sound, some tracks have reverberation but several tracks are excellent. But look at the price for 22 tracks (20 on the Mills Brothers disc) and the other artists: Cleo Laine, Ray Charles, Dinah Washington, Ella Fitzgerald, Sarah Vaughan, Mel Torme, Louis Armstrong, Billie Holiday plus many other 'jazz singers'. The source of some tracks, perhaps all, is radio.

1E⁰ LP **Good Music MSM 35082 Hawaiian Collections** USA ?Cost (Budget label)

Disc 1: HAWAIIAN GOLD	Disc 2: ISLAND MAGIC
My Isle of Golden Dreams	South Sea Island Magic
Sweet Leilani	Now Is The Hour
Song Of The Islands	Red Sails In The Sunset
Blue Hawaii	Moon Of Manakoora
Paradise Isle	Some Enchanted Evening
To You Sweetheart, Aloha	Mele Kalikimaka
Aloha Oe	Trade Winds
When You Dream About Hawaii	Sail Along Silvery Moon
In A Little Hula Heaven	Sing Me A Song Of The Islands
A Song Of Old Hawaii	Bali Ha'i
Sweet Hawaiian Chimes	Harbour Lights
Remember Hawaii	Beyond The Reef
Playing Time: 70 minutes approx	Tracks: 24

Recent corrrespondence has reactivated thoughts of this set which is believed to be still available and one not previously mentioned. It could well please those mainly interested in LPs. With a little added bass the sound is excellent and the Hawaiian songs should please most of you. This set is not available through normal channels but it may be possible to arrange a supply with the help of fellow collectors in the States. Since this has yet to be arranged anyone wishing to have a set should advise me without delay. To minimise inconvenience to others a single bulk order will be placed assuming that satisfactory arrangements can be made. Send £10 deposit. Adjustment will be necessary once the total cost is known. Money will be refunded in full should the deal fall through.

LP AXIS AX 701369 COUNTRY CROSBY (Australia) A few copies available now at £6 each.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

THE BING CROSBY YEARS — From Reader's Digest.
This is perhaps the most important issue in recent times — certainly the largest set for many years. Reader's Digest have made only a 'trial' sale to test the market and although this is thought to have been a success, no set has yet appeared here in Firs Road. Others have had better luck. It is understood that there are 112 tracks out of which 43 are by Bing. Interestingly every track has been processed by CEDAR, a computer based system perfected in Cambridge. Hopefully this has revitalized these recordings made from 1930 to 1952.

The set is available as CDs, LPs and cassettes and will include most of the popular artists of the period. Full details will appear in BING 95.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Not listed here are a number of releases shown in the latest issue of 'Bingang' to which you are referred. News of other releases has recently been received. Hopefully the actual discs will arrive before the next issue of 'BING' which should list full details. Perhaps of greater interest to everyone is the news that Robert Parker has another release due out about now (Feb) in Australia on ABC. Almost certainly this will be released eventually on the BBC label. Bing collectors always seem to be impatient and so CD copies will be imported as soon as they are available. It is not known at this moment whether LPs and cassettes will also be released. No doubt this information will be to hand as you read this. Anyone interested should contact DCP or send £12 for a CD copy. Unfortunately ABC CDs correspond in price to the Parker releases in the UK. The price, as usual, is subject to amendment. Formats, other than CD, can be imported if available.

BING ON CD

100 CDs are more than enough to contain Bing's entire output of commercial recordings and yet with more than 150 CDs already released, title duplication and non-Bing tracks mean that a large number of songs have yet to appear on CD. With so many CDs already available it has become an almost impossible task to supply a complete list on request and so, in this, and the next two issues of 'BING', an attempt will be made to list all known releases. This will be by CD title only, but if there is sufficient interest it will eventually lead to a comprehensive discography of novel design which would be ideal to use as an index to your Bing CDs. This issue of 'BING' carries a list of the most important BING CDs — those devoted almost entirely to BING himself. The next issue of 'BING' will contain the titles of those CDs on which Bing appears almost as a guest, being featured in just a few or even one track. The essential thing about these two lists is that in every case a copy of the CD has been examined and is known to exist. The third list will include all new acquisitions plus those items not on the first two lists but which are known to exist — the elusive CDs. The success of this third list will depend on everyone helping. Starting with the list in this issue and remembering the type of CD listed, please send in the details of any additional releases of a similar type. At this stage no detail other than the label, release number and the title of the CD is needed although it would be nice to know your source of information . . . eg: the disc itself; trade literature; a magazine; a paper; another collector; etc. Please help if you can. Yours may be the only source of the information that we have.

At this point it is with great pleasure that 'Colin the Co Compiler' is introduced. Yes, Colin Pugh, who doesn't really need to be introduced, is helping with this project, thanks Colin.

A COMPREHENSIVE LISTING OF COMPACT DISCS THAT FEATURE BING CROSBY

Compiled jointly by COLIN PUGH and DEREK PARKES.

NB: Titles are listed alphabetically disregarding the definite and indefinite articles. The name, Bing Crosby, is shown on many CDs but it is not always clear as to whether the name forms part of the CD's title. Each will be listed only once so please check with and without the name at the start of the title.

Countries shown in this list indicate where the CDs have been released since CDs are pressed all over the world for issue in the UK. Imports found only in the specialist shops are not considered UK releases. CDs may be released in countries other than those shown.

Part 1: **PREDOMINANTLY BING**

Listing all issues where Bing is the main artist, where his name is featured as part of the title (eg: 'Bing And Louis Live') plus those CDs which closely relate to Bing (eg: 'High Society).

TF T-1859	Japan	Best Collection
Entertainers CD 0248	UK	Best Of Bing Crosby, The
MCA DMCL 1607	UK	Best Of Bing Crosby, The
MCA 35XD-501	Japan	Best 22 Songs
Spectrum U 4016	UK	Bing and Louis Live
Ariola Express 295040 RCA BPCD 5092	Germany Australia	Bing Crosby) Bing Crosby) Identical in content.
Intertape 500.027	UK	Bing Crosby
Stagedoor SDC 8087	UK	Bing Crosby
Magic DAWE 3	UK	Bing Crosby And Friends
Dejavu DVCD 2078	UK	Bing Crosby Christmas Collection, The
The Collection OR 0084	UK	Bing Crosby (Classics) 'Classics' not on disc
Lasertech 944D	USA	Bing Crosby Collection, The
ABC 836172-2 BBC CD 648	Australia UK	Bing Crosby 1927 to 1934) Bing Crosby 1927 to 1934) Identical (The above two records were released in a series 'The Golden (Classic - UK) Years In Digital Stero'.)
MCA MCAD-5764 JVC-499	Japan, USA, UK	Bing Crosby Sings Again
MCA MCAD-5765 JVC-500	Japan, USA, UK	Bing Crosby Sings Christmas Songs
Pickwick PWK 088	UK	Bing Crosby Sings More Great Songs
Pickwick PWK 065	UK	Bing Crosby Sings The Great Songs
Columbia C3K 44229	USA	Bing Crosby The Crooner — The Columbia Years 1928-1934
CBS 465596	UK	Bing Crosby The Crooner — The CBS Years 1928-1934 (The last two entries are identical sets of three CDs. The Columbia CDs are numbered individually CK 44304 to CK 44306.)
Dejavu DVRECD 16	UK	Bing Crosby Story, The
Starlite CDS 51058	?	Bing Crosby (With Gary Crosby And The Andrews Sisters)
Capitol CDP 7 91009 2	USA	Bing Crosby's Christmas Classics
MCA MCAD-1620	USA	Bing Crosby's Greatest Hits
London 820 586-2	UK	Bing-Feels Good, Feels Right
EmArcy 824 705-2	UK, USA	Bing 'n' Basie
Silver Eagle SED-10633 Disc 1	USA	Bing Sings — All About Love (See: 10th Anniversary Collection)
S. Eagle SED-10633 Disc 2	USA	Bing Swings — Straight Down The Middle (as above)
ASV Living Era CD AJA 5005 R	UK	Bix 'n' Bing

MCA MCAD-25989	USA	Blue Skies
Pickwick PWKS 561	UK	Christmas With Bing (Crosby) Crosby only on disc
Silver Eagle SED-10633	USA	Complete Bing Crosby, The (See: 10th Anniversary Collection)
RCA R25J-1003	Japan	Fancy Meeting You Here
S. Eagle SED-10633	USA	From Broadway To Hollywood (See 10th Anniversary Collection)
CeDE International CD 66056	EEC	High Society
MCA MCAD-25205	USA	Holiday Inn
AXIS CDAX 260300	Australia	I Wish You A Merry Christmas
Rainbow RCD 307	Australia	It's Easy To Remember
EMI CDP 7 48272 2	UK	Just Breezin' Along
MCA MCAD-31143	USA	Merry Christmas) Identical contents but no
Rainbow RXMCD 5024	Australia	Merry Christmas) reverberation on USA disc
London 820 553-2	UK	Out Of Nowhere
Pro Arter CDD 432	USA	Pennies From Heaven
GNP Crescendo GNPD-9051	USA	Radio Years, The (Vol 1)
GNP Crescendo GNPD-9052	USA	Radio Years, The (Vol 2)
Conifer CDHD 123	UK	Remembering 1927-34
Decca 25P2-2832	Japan	Songs I Wish I Had Sung
CeDe International CD 66082	EEC	Swinging On A Star
Warwick 1005	UK)	10th Anniversary Collection but main title on
Silver Eagle SED-10633	USA)	USA release is 'The Complete Bing Crosby'

The above two entries relate to identical 3 CD sets detailed below:

W. 1005A Vol 1	S.E. SED-10633 Disc 1	Bing Sings — All About Love
W. 1005B Vol 2	S.E. SED-10633 Disc 2	Bing Swings — Straight Down The Middle
W. 1005C Vol 3	S.E. SED-10633 Disc 3	From Broadway To Hollywood

MCA DMCTV 3	UK	20 Golden Greats
Companion 6187152	Denmark	20 Golden Memories
London 820 552-2	UK	Where The Blue Of The Night
MCA 255 199-2	Australia	White Christmas (Indentical to 'Merry Christmas' on Rainbow label.)
Lotus CD 50001	UK	White Christmas (As per last entry plus 2 tracks)
MCS DMLL 1777	UK	White Christmas (based on the film 'White Christmas)

It is now time to dig out the battered old suitcases as the time has come to pack up to start packing. Apologies are due for a few items that have been omitted — especially those advised by others. It is now essential to send off this article or 'BING' will not contain a collectors' corner. Please continue to write in about any omissions or obscure releases. Also, you may have some good ideas about how this column can be improved.

Derek Parkes

Moonshiners

This is the name of a new musical play which was put on at the Palace Theatre Centre, Westcliff-on-Sea, Essex from 29th March to 14th April. The play covers the early life of Bing and the Rhythm Boys. At the outset, we offered every assistance to the project provided that the play was not a "hatchet job" and in reply, Marion Orchard, the theatre's marketing manager said:-

"This very exciting new play is far from being a "hatchet job" on a much loved singer as it tells with sympathy but honestly, the story of the early years of a superbly talented but greatly flawed man. The rapid scene changes and snappy Chicago dialogue make this a gripping, tight and fast-moving tale interwoven with several memorable songs.

We had a slight nagging feeling that the play might perhaps be based on "The Hollow Man" but it could be argued that any publicity about Bing will be worthwhile in the long run. We shall see! It is hoped to include a review of the play in our next issue.

One Sweet Letter From You

As mentioned in the last issue, Malcolm Macfarlane as Assistant Editor has taken over that part of the late Reg Bristo's role applying to general correspondence with members. Malcolm will be very pleased to hear from members and his address is given on page 1.

We have been literally swamped by letters in recent weeks and the majority cover the sad loss of Reg Bristo and also comment on the new look of the magazine. It is not possible to quote from them all but a random selection has been made as follows:

Peter Diffley, 7 Heath Road, Cale Green, Stockport, Cheshire SK2 6JJ.

I was terribly saddened by your news about Reg. A crushing blow to the Crosby world, but, not to be too selfish about it, a grievous loss to his wife and family also. He was a most wonderful man, warm, friendly, absolutely honest in his opinions and not prepared to be evasive on grounds of policy, and with a rare, rock solid base of common sense. Why it is called common sense I do not know, since it is the least common of human attributes.

All these qualities came out in his writing, unique, utterly the man – a style so personal that it totally defies imitation. Just leafing through some back issues of BING or GOLDEN YEARS brings him instantly to mind, just as though he were sitting opposite, chatting away. What a debt we all owe him! He certainly kept us all together for so many years, and how he managed that colossal work load and yet remained so wonderfully warm and true, I shall never know. He certainly inspired affection and admiration in us all.

But, as I say, we knew only Reg the BING-man and shattering as is our loss, the most grievous blow must be the family one . . . Reg the husband, the father, the grandfather. May the Lord help them through their sorrows. . . .

The magazine arrived this morning, and it is SUPERB (as Gary Cooper mumbled at Bing's Oscar award . . . I think). What a truly splendid effort you have all made of it, and thank God we have a first class team to carry Reg's work forward. . . .

Gordon Wesley, 21 New Place Gardens, Upminster, Essex RM14 3DG.

Thank you very much for the super new issue of BING just received. I was saddened to hear of the death of Reg though. Shattering news indeed, a great loss to all of us in the Crosby Circle. I'm sure though that he would be pleased to see that you (Ken), together with Michael, Malcolm, John and all the other people involved have kept the Crosby flag flying. A fine tribute to dear old Reg.

Les Street, 8 Wyfan Place, Mynachdy, Cardiff CF4 3DT.

. . . the first magazine was great, a lot to look forward to, it's a great pity though we sadly lost Reg. It was even more sad because he did not get to see the new magazine and he would have loved to contribute to it.

. . . Had a card from Roy Chappell last week and he says that he has made his first L/P in London. He hopes it will be released this year.

(Asst. Editor: Les lost his mother on Christmas Day and our sincere condolences go out to him and his family)

Francis X.Smith, New York, USA

. . . heartiest congratulations on the excellent new issue of BING. Everything about the newsletter is perfect and I am sure Reg would have been the first one to praise it. Your staff are indeed formidable and it will guarantee many interesting and informative articles in the future. With the passing of Reg and Frank Murphy it is more important than ever that we redouble our efforts to perpetuate Bing's memory. I hope you will continue to do so for many years to come.

Here in the USA we are indeed fortunate to have Ernie Sutkowski, one of the most active and generous fans Bing ever had. He not only sponsors three half hour radio programs each week, but he also supplies records to DJ's all over the country. On top of that he corresponds with people from all walks of life, always encouraging support for Bing's music and his memory. . . .

Pierre Bugnot, 19 Rue Doct, Acquaviva, 13004, Marseille, France

. . . Thanks a lot for keeping the ICC flag flying. We need "our" Mag!

John Marshall, 39 Kings Rd., Teddington, Middlesex TW11 0QD.

Naturally I wanted to be among the first to congratulate you all on coming in with some style. Looks good, reads good and a quick nibble on a page-corner assures me that it even tastes scrumptious. . . . Photograph reproduction top hole and the print is a goodie . . .

(Assistant Editor: Sincere apologies to those who have not had a personal reply. The new team is very grateful indeed to all of you who have written with words of encouragement. We shall do our best to keep up Reg's good work. However not everyone is entirely convinced as can be seen from the next letter.)

Bob Churchill, 7 Charlbury Close, Kidlington, Oxford OX5 2BW.

It is with regret that I write to you as follows. I find it difficult to carry on my membership of BING for the following reasons. After so many years as a member, the present trend of the issues seems to me to be almost an excuse to advertise CD's and that is not for me. I am sure the members who are left will carry the flag. Good luck for the future. I shall miss the many friends I have made.

(Asst. Editor: We are very sorry to lose you Bob, but thanks for the good wishes. BING magazine and its predecessors have always had a policy of reflecting the current Crosby scene. As 78's were overtaken by L/P's and reel to reel competed with cassettes, the magazine covered these developments. We now have to acknowledge video and CD's. Next it will no doubt be digital audio tape. At the same time, we shall not forget that many of our members still wish to have information about 78's etc. The trick is to keep everyone happy and we'll keep trying!)

Arne Fogel, 2324 Westridge Lane, St. Louis Park, MN 55416, USA.

The new issue (No. 93) is absolutely **BEAUTIFUL***! This is a high quality production that one can be proud to display and claim as a serious, informative accompaniment to one's favourite hobby: the collecting of, and study of the one and only Bing. It's more than worth the higher subscription price.*

Congratulations, too, on your new editorial policy: particularly point 3 on page 5. I have never gotten over the hurt I felt when a letter I wrote to BING in 1979 was publicly deemed to be a "precious waste of space", simply because I delicately and respectfully suggested that musical subjects abhorred or misunderstood by the editor and contributors be left alone or simply ignored. . . .

. . . Obviously, everyone is entitled to an opinion. That includes me! I was treated so rudely for expressing mine, however, that I stopped communicating with the club from 1979 till now! Please, please, **stick** *to your new policy, and help insure that BING will be a publication that I can show to every music and broadcast pro that I come in contact with. Keep BING on the road to being a wonderfully produced, seriously considered journal that will be a useful credit to Crosby and the whole 20th. century music business. You're off to a* **great** *start!*

(Asst. Editor: Thanks Arne and keep those letters coming now that you have taken up your pen again. Readers will note by the dots (. . .) that for space reasons, Arne's letter was slightly edited. We try to avoid this whenever possible but sometimes there is no choice. Editor Ken had to omit some of the letters I had proposed to include in this section in the last magazine. No one likes being 'edited' but the Editor's decision has to be final otherwise the magazine will never get published.)

John Bassett, Bingville, 15 Oast Way, Rochford, Essex SS4 1RZ.

Quite recently, I had the pleasure of seeing a copy of BING magazine for the first time in many years, and I was quite impressed. I am referring, of course, to the December 1989 issue, expertly printed by my old friend John Joyce who made a splendid job of producing my book, "Bing - Just For The Record".

Having read with great interest Michael Crampton's "Open Letter" and Fred Reynolds' "Appreciation", both of which refer to Reg Bristo's 18 years as Editor and Secretary, I find it necessary to correct a glaring error made in both pieces of writing. I realise that memories are often clouded with the passing of time, but I must put the record straight by pointing out that in 1971, when Reg took over as Secretary of the ICC, I was asked by Frank Murphy to become Editor of BING, a position which I proudly maintained for 5 glorious years. During that time I was solely responsible for (a) receiving, editing and, in certain cases, re-writing articles, (b) writing the record reviews, (c) undertaking and writing up the discographical research, (d) editing and presenting the readers' letters, (e) designing and stencilling two thirds of every issue, and (f) typesetting and providing the professionally-printed covers and title pages. With the notable exceptions of items (c) and (f), Reg continued in much the same way after my allergy to stencils necessitated my 'premature' retirement.

I might add that my relinquishment of the editorial reins was met with a certain amount of disapproval from one particular life-long member, whose opinion it was that I had left Reg 'holding the baby'. Nothing could be further from the truth. Reg was a resolute man who drew immense satisfaction from his one-man efforts, and seemingly did nothing to enlist other people's help. Those who knew Reg well, like I did, will readily agree.

These things are now shadows of the past, but having been Editor of BING, I am fascinated and, perhaps, amused to find that the tasks I once tackled alone are now being shared by a team. Under these circumstances, the ICC cannot fail to go from strength to strength, and I congratulate everyone concerned in the magazine's production.

(Asst. Editor: Nice to hear from you again, John, and thanks for putting the record straight. I hope that we can persuade John to contribute to future issues of BING)

Richard Hart, "Witley", 6 Torwood Close, Torquay, Devon TQ1 1EH.

. . . In case you are not aware, there are two magazines around which promote our kind of music. They are:-

IN-TUNE — published by Colin Morgan, 12 Caer Gofaint, Groes, Nr. Denbigh, Clwyd LL16 5YT. Issued monthly, £9.60 for 6 issues.

MUSICAL NUMBERS — published by Ivan Foster, 47 Granville Drive, Forest Hall, Newcastle upon Tyne (phone 091 2668742). 4 issues per year £8.

(Asst. Editor: Thanks, Richard. Members may be interested to know that our own Keith Parkinson contributes a regular article on Bing to IN TUNE.)

Les Brice, 40 Crown Rd., Clacton-on-Sea, Essex CO15 1AT.

. . .I was one of the lucky ones who responded to Lionel Pairpoint's ad in the December Trading Post and managed to get not only the Chesterfield directory but the Kraft one as well. I must say that Lionel's expertise in those directories is stunning! They are a joy to handle, and encyclopaedic in the knowledge of Bing's radio shows that they contain. Truly marvellous!

I noted on page two of the mag that BING is now to be printed only three times a year. Obviously four issues is not financially viable, but wouldn't it perhaps be better to have the September issue moved to August? That way we would have four-monthly issues instead of a five month gap from April to September and then three months gap till the December issue. Five months is a long time to be without BING . . .

(Asst. Editor: A good suggestion and BING will therefore be issued in August instead of September. Ideally we would like to issue 4 editions each year but unfortunately this is not possible at present.)

Stan White, 57 Stanley St., Rothwell, Kettering, Northants NN14 2EA.

The suicide of Lindsay Crosby has been blamed on Bing — by Lindsay himself who had said that he would kill himself near to Christmas in order to prove to the world what a terrible father Bing was, and nothing like the "Christmas" image he presented to the world. Gary Crosby has been on television and said that when he was younger he had often wished to kill his father. Very critical articles against Bing have been published in America. Apparently Mary Frances was the only one to come to Bing's side, by saying that he had great difficulty in showing affection to the family.

Obviously there were serious family problems. This is not our concern, Bing was one of the greatest of all popular twentieth century entertainers, and the top one in the eyes of his followers. That is what matters, and the world is fed up with hearing the moaning of his sons from his first marriage, who all failed career wise. Bing left each of them a lot of money, which could have kept a person in luxury for life. After three marriages and a disaster of a life, Lindsay had spent it all.

Dear old Benny Green, he plays more mini-Bing features in his programmes than any other national broadcaster, and is often in hot water with the Bing fraternity (and others) for some of his observations. It is an interesting programme well researched, long may Bing continue to sing in his programmes.

Edward Sturrup, 38 Turtle Cove Rd., Lakewood Hills, East Sandwich, MA 02537, USA.

. . . I am in the tourism business over here on old Cape Cod, after immigrating from England nearly 7 years ago. My market is mainly senior citizens, and I was in Salt Lake City recently for a travel convention, and it was my pleasure to meet Maxene Andrews, the last surviving member of the famous Andrews Sisters! She is doing PR work with Mayflower Tours, a large organisation in the mid west, and accompanies some of the groups when they travel to the West Coast on vacation. Naturally, we chatted about Bing, her favourite number she told me was Pistol Packin' Mama, they all had such fun recording that number! We had a long chat and I suddenly realised I had missed one of my appointments, but nevertheless it was worth it!

George Patmore, 4 Dartmouth Rd., Springfield, Chelmsford, Essex CM1 5LT.

. . . for all the film buffs that like to have a record of all things Bing-wise - in the 1989 film "When Harry met Sally" can be heard (not seen) Bing singing "Have yourself a Merry Little Christmas". An unexpected bonus when my wife and I saw the film a couple of weeks ago.

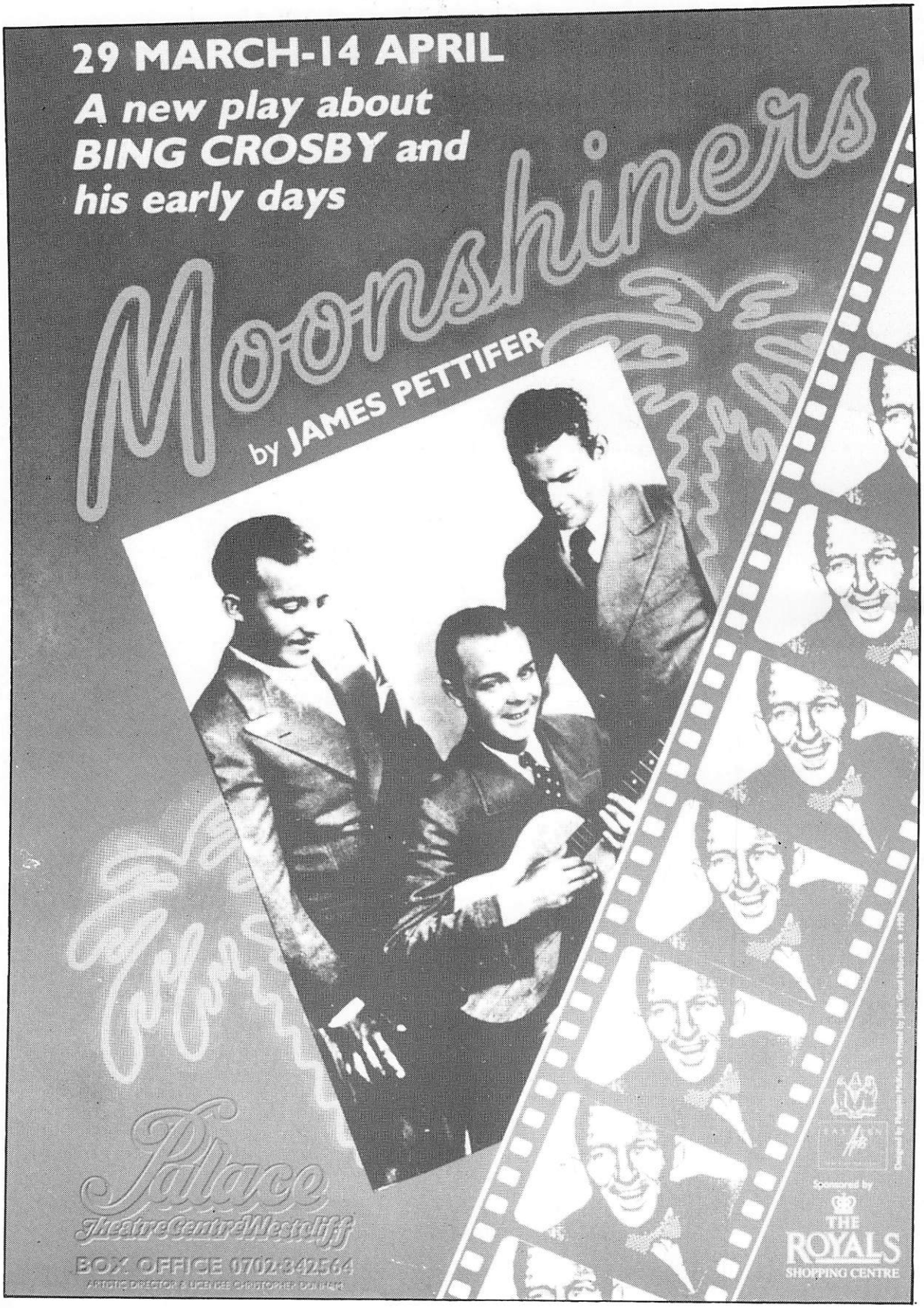
Forthcoming Events

11 May 1990 — The Swallow Hotel, Gateshead. An evening of records, films, tapes and friendship, with a three course meal thrown in. Tickets available at £7.00 from John Joyce (address on page 1) or Phil Morgan, 5 Sanderson Road, Jesmond, Newcastle upon Tyne NE2 2DR (Tel: 091 281 3765). Overnight accommodation can be arranged at a cost of £19.00.

7th October 1990 — The Mansion House, Leeds will see the ICC's 40th anniversary dinner, together with a celebration of 25 years of gatherings in Leeds. More details in BING 95, but members in the south may wish to know that John Marshall (address in Trading Post) is hoping to organise a coach from London to Leeds. More details direct from John, who would also welcome indications of interest.

Well, there you have it as Bing once said. Thanks to all contributors. Look forward to seeing you in August. **COPY DATE FOR THE AUGUST ISSUE WILL BE 15 JUNE.**

Back cover photograph courtesy of Tony Carpenter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